ND 548 .P18
00725
3 1735 001 540 008

UNIVERSITY
OF PITTSBURGH

LIBRARIES

Painting in France 1900-1967

Painting in France 1900-1967

Painting in France 1900-1967

A LOAN EXHIBITION ORGANIZED BY
THE MINISTRY OF CULTURAL AFFAIRS AND
LE MUSÉE NATIONAL d'ART MODERNE, PARIS

CIRCULATED BY THE INTERNATIONAL EXHIBITIONS FOUNDATION

1968

PARTICIPATING MUSEUMS

NATIONAL GALLERY OF ART; WASHINGTON, D. C.

THE METROPOLITAN MUSEUM OF ART; NEW YORK, NEW YORK

THE MUSEUM OF FINE ARTS; BOSTON, MASSACHUSETTS

THE ART INSTITUTE OF CHICAGO; CHICAGO, ILLINOIS

M. H. de YOUNG MEMORIAL MUSEUM; SAN FRANCISCO, CALIFORNIA

Copyright © 1967 by
INTERNATIONAL EXHIBITIONS FOUNDATION
Library of Congress Catalog Card No. 67-31761

Designed by Kurt Wiener.
Printed in the United States of America by H.K. Press, Washington, D. C.

On Cover:
Cat. No. 32. Pablo Picasso. *Portrait of a Young Girl*

Frontispiece:
Cat. No. 25. Henri Matisse. *Le Luxe*

FOREWORD

As Ambassador of France to the United States, I am happy to congratulate the International Exhibitions Foundation and its president, Mrs. John A. Pope, for having taken the initiative in cooperation with the Ministry of Cultural Affairs and the National Museum of Modern Art in Paris, in organizing this exhibition of contemporary French art, which traces the evolution of painting in France from the beginning of this century to our times. I wish also to express my thanks to the important American museums that will show this exhibition and who thus express their desire for artistic cooperation with France.

Having lived for a long time in the United States, I have always been happy to observe how much the art of my country in all its forms, especially in the field of painting, has been known and appreciated by our American friends. The riches of the museums and private collections are immense and reveal in the great majority of cases a perfect understanding of what is worthwhile and what is important. Perhaps all that remains to be done is to make known the most recent developments in our art. Few of the works presented here, whether from the National Museum of Modern Art in Paris or from private collections, have ever been shown in this country.

We do not pretend to monopoly in the world of art. Many of the artists represented in this exhibition are not French by nationality but have lived long, or even all their lives, in our country, especially in Paris. All have breathed the air of France, and as in earlier times the creative spirit is still alive on the banks of the Seine.

I wish all success to the exhibition, and to express my thanks to those who organized it.

Charles Lucet
Ambassador of France
to the United States

ACKNOWLEDGMENTS

The International Exhibitions Foundation is proud to present the exhibition, "Painting in France, 1900-1967," in five leading American museums beginning with the National Gallery of Art in Washington, D. C. In more than two years of painstaking effort, this exhibition has gradually grown to its present major proportions which makes it one of the most important surveys of the kind ever attempted.

The Foundation wishes to thank all those who have supported this project, particularly M. André Malraux, Ministre d'Etat chargé des Affaires Culturelles, whose personal interest and deep understanding were a constant source of encouragement to all concerned. M. Jean Basdevant, Directeur Général des Relations Culturelles, and M. Pierre Moinot, Directeur Général des Arts et des Lettres, Ministère d'Etat chargé des Affaires Culturelles, assisted us in every way, as did M. Philippe Erlanger, Directeur de l'Association Française d'Action Artistique. We are also grateful for the cooperation of M. Robert Boyer, M. Gaston Diehl, and other French government officials. This page would not be complete without mention of the late Jacques Jaujard, Secrétaire Général des Affaires Culturelles, who, until his death last June, proved himself a devoted friend of the Foundation and its ambitious dream.

M. Bernard Dorival, Conservateur en Chef of the Musée National d'Art Moderne in Paris, deserves our particular gratitude for selecting the more than forty magnificent loans from his museum. His assistant, Mme Mady Ménier, devoted many months to the organization of the exhibition and its numerous details.

Thanks are due M. Germain Viatte, Inspecteur de la Création Artistique in the Ministry of Cultural Affairs, and his colleague Blaise Gautier, who assembled more than one hundred contemporary paintings for the show from various sources and provided the catalogue entries and biographical data.

We are deeply grateful to His Excellency Charles Lucet, Ambassador of France to the United States, for his constant concern regarding all phases of the project and M. Gérard de la Villèsbrunne, Counselor, for acting as liaison between the Embassy and the Foundation. M. Edouard Morot-Sir, Cultural Counselor of the French Embassy, deserves our profound gratitude, especially in all matters concerned with the catalogue.

Most of all, we owe a debt of gratitude to the museums, galleries, private collectors, and the artists themselves; their generosity has resulted in this significant, selective survey of the painting of our time in France. We wish to thank the following for their special contribution to the exhibition: M. Arditti, M. Jacques Benador, M. Ernest Beyeler, M. Gildo Caputo, M. Mathias Fels, M. Jean Fournier, Mme Sylvie Galanis, Mme Henriette Gomez, M. Jean Hugues, M. Alexandre Iolas, M. Jean François Jaeger, M. Yvon Lambert, M. John Lefebre, Mme Louise Leiris, M. Aimé Maeght, M. Pierre Matisse, M. Peter Nathan, M. André François Petit, Mme Myriam Prévot-Douatte, Mme Denise René, Mme Ileana Sonnabend, and M. Rodolphe Stadler.

Mrs. Leslie Judd Ahlander translated and edited the manuscript, and Mr. Kurt Wiener was responsible for the design and execution of this publication. We wish to thank both for their devotion to these challenging tasks.

The directors and curators of the five participating museums have cooperated with the Foundation in many ways; they join me in thanking the French Government and the generous lenders, both here and abroad, for making the exhibition possible.

Annemarie H. Pope
President
International Exhibitions Foundation

PREFACE

Almost six years ago France sent a visitor to the American people: that famous smiling lady of Leonardo da Vinci, the Italian master who chose to spend his last days at the French Court at Amboise. The works of art now brought together in this new gesture form a strange sequel to the solitary voyage of the Mona Lisa. They are the symbols of the profound and rapid changes of our epoch, reflecting spiritual, aesthetic and technical upheavals which are perhaps closer to the Renaissance than they might appear. But these works of art also bear witness to the overriding and persistent obsession of all artists: to liberate themselves from their human condition, to free themselves from their times, and from all time, to be unable to tolerate reality, and therefore, as Albert Camus has said, to remake "the world in their own manner."

This exhibition proves that France continues its long tradition as a place of sanctuary and refuge. Many of the artists represented here have gone from foreign lands to live in France, and some have even become French citizens. There they have hoped to partake of her liberty, her sudden enthusiasms, her meditative ways and her complex and disturbing fantasy, which they have incorporated into their work. At the same time in one sense they have also dedicated their work to France. And France is conscious of what she owes these artists, and is proud to call them her own. It is they, above all, who should be thanked for having responded with such spirit to the requests for loans made by the organizers of this exhibition.

France also knows well what modern art owes America. She has not forgotten the Armory Show of 1913. She is aware of the efforts made by American artlovers, who were the first to assemble major evidence of her artistic creation. France knows that thanks to their generosity the American museums have become great repositories of modern art. France recognizes the dynamic creativity of contemporary American artists, but also is aware of the great stimulus given them by the exiled European artists of two world wars. France knows that America is one of the countries in which the arts flourish today.

For the well-informed American public, the 150 works included in "Painting in France" do not pretend to be a résumé of more than half a century of artistic inventiveness. They merely serve to illustrate the continuity of that great creative power which France harbors with happy gratitude.

Thanks are due to the International Exhibitions Foundation, whose initiative and enlightened efforts call for our deepest gratitude. France also hopes to prove by this exhibition that she can still play the role assigned to modern nations by André Malraux as he stood before the Acropolis: "It is not a question of retreating into our past, but of inventing the future that it demands of us."

Pierre Moinot
Directeur Général des Arts et des Lettres
Ministère d'Etat chargé des Affaires Culturelles

INTRODUCTION

It might seem a singularly presumptuous undertaking to trace the turbulent and largely completed course of 20th century painting by means of 150 works of art. How many movements have not already been duly registered and analyzed; how many artists have not already been first admired and then rejected? Why forget some? Why try to "discover" others? Is French art, or rather the art that France has either nourished or obscurely sheltered, not already well known and appreciated by the American public? Is this really not a question of an already documented period in the history of plastic form?

Perhaps this exhibition, which was initiated by the Americans, will permit a quite different assessment of the continuing strength of French artistic vitality.

Could it be that the atmosphere of France is a little lighter than elsewhere; or perhaps that artists go there in search of a certain liberty? Certainly it seems that the French people are more conscious today of the "artistic act," and that this is expressed through renewed interest and curiosity. However, it must be admitted that France has also kept its own unique attraction. It is the place to which artists keep returning, and in which they love to work. Despite the acceleration in the pace of life, the atmosphere of Montparnasse and St. Germain des Prés looks different only to those who judge it from a distance. New centers arise: with the mobility of Parisian life, some people have moved to the suburbs, although they still love to meet in the very center of the city. Others have preferred the calm of a country house or the sunny southern provinces to the pressures of city life. From this point of view, all France has become a "School of Paris."

The practical limitations that are of necessity imposed on this exhibition have perhaps freed us from the too dry classifications of history or the stories that nourish the artistic world. Any attempt at analysis would have been useless. It seems better to cling to individualities in exhibiting these works, which come not only from the important collections of the Musée National d'Art Moderne, but also from outstanding European and American collections, from many galleries, and from those artists who have personally understood the purpose of this exhibition. The eclecticism which has resulted was inevitable and seems proof of their vitality. This is really not the School of Paris: it is time to abandon that narrow definition, which has been repudiated over and over again by the most disparate and opposing aesthetic theories. Paris is no longer and has never been restrictive: the only common denominator to be found there is that of quality.

Let us even drop the usual labels for the various artistic movements, though it would have been easy to rely upon them. Why classify artists by the decade in which they became known? Once we have registered their discoveries — the "informel" painting of Hartung or Michaux for example — they escape all classification. By 1913 Matisse was no longer the Fauve artist of 1904 who painted "Luxe, Calme et Volupté" — and what about Picasso? Why apply the yoke of "generation" to our immediate contemporaries, when a glance at this century will prove the frequency of explosions, of delayed revelations, and the unchanging strength of the individual?

What is important here is the work of those individual and ever solitary artists who have chosen to live in France. No doubt they have frequently been united by affinities and by the imperceptible flux of artistic currents. Nevertheless it can be seen that the breadth of choice in the art of the 20th century continues: "le style et le cri," which Michel Seuphor used to decry. Many facets can be seen that are really the expression of many types of temperament — from a taste for the absurd and sometimes even the demoniac, to the asceticism of the geometric painters and the subtle "middle road" which is the thankless privilege of some. Certain artists seem to have been almost excluded from this mainstream, or at least they have been inclined to keep their distance. Nevertheless it seemed essential to insist upon the importance of their creative independence by presenting in the work of Jean Dubuffet — the living symbol of this freedom — certain paintings that the general public does not know, but whose quality seemed to be obvious. We have also attempted to gather together all of those artists from different countries — Spain, Holland, Germany, Japan or South America — who have occupied an important place both in their own country and on the international scene, regardless of whether they work in the picturesque confines of some Parisian courtyard, or in the charming surroundings of some provincial corner.

It is in effect the original contribution and the glory of France that she serves both as a meeting place and a magnetic pole. Thus our country continues to be one of the most generous of artistic centers, both through its own dynamism and through the play of international currents. For instance, it is only just to point out the role that Hartung, Soulages or Mathieu have played in the birth and development of "action painting." It is necessary to recall that Mondrian lived for 21 years in Paris, and that his work is still influential there, thanks to Herbin, Vasarely and numerous other artists, such as Dewasne, Soto or Le Parc, who have developed his geometric, optical or cinematic ideas. Finally, it must be noted that Surrealism is still profoundly alive in France, and that its spirit not only nourishes the solitary research of Bettencourt, but also colors the unusually original accomplishments of the young, who are well aware of the wave of American Pop Art as well.

The enormous size of many of these works is noticeable, beginning with the great theatre curtain for "Parade" by Picasso, which serves as a sort of standard bearer for the exhibition. In fact, it seems as though modern art is trying to break through the psychological and physical boundaries which used to impede the artist. Now he wants to belong to the world, to architecture and to city planning. He dreams of the scientific and cosmic universe. Indeed, the large paintings which punctuate this exhibition are really only a reflection of even larger creations, which are found in many adaptations that, unfortunately, cannot be transported.

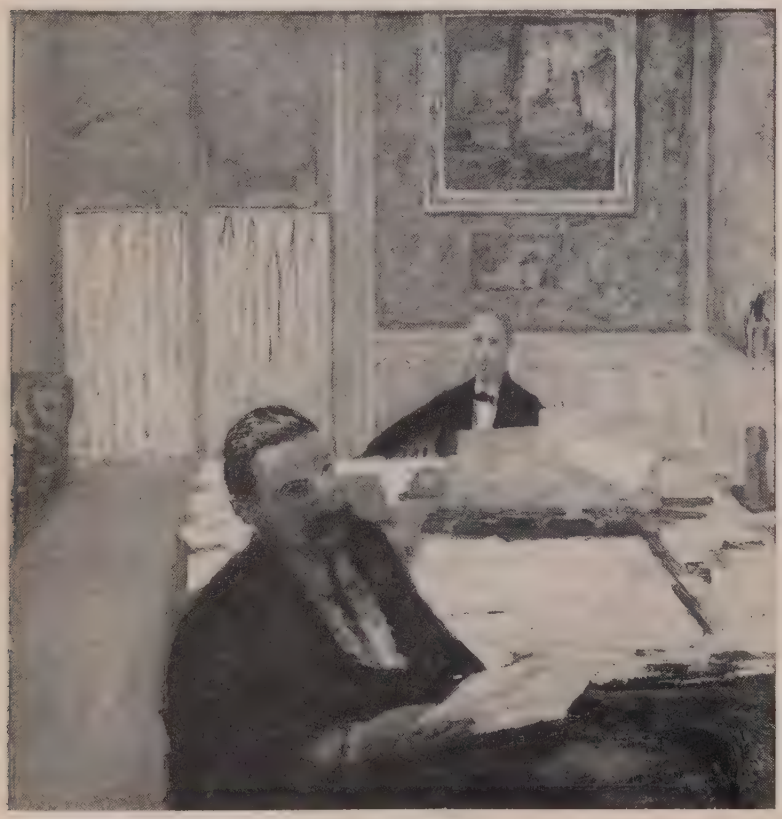
While the older artists draw enrichment from their past experience, new artists continue to arrive. To choose among the young would inevitably be dangerous. But it has been essential to indicate, however briefly, the new orientations which have spontaneously arisen. It is also important to stress that the choice of works in this exhibition has had to be limited to paintings. Technical frontiers are being constantly opened up today, and another exhibition of equal importance would have to be arranged to show current directions in the creation of objects, in the use of many applications of energy, of structures, and so on. The importance and the strength of these discoveries is surprising, as is the quiet and patient research of the new independent artists.

Bernard Anthonioz
Chef du Service de la Création Artistique
Ministère d'Etat chargé des Affaires Culturelles

Section 1

4. Pierre Bonnard. *Woman in a Bath.* 1935

2. Pierre Bonnard. *Portrait of the Bernheim de Villers Brothers.* 1920



PIERRE BONNARD

Born in Fontenay-aux-Roses, 1867; died in Le Cannet, 1947

Bonnard's earliest works, which were landscapes, were reminiscent of Corot. At the age of twenty, at the Académie Julian and briefly at the École des Beaux Arts, Bonnard seemed inclined, like his fellow Nabis, to develop the Symbolist ideas of Gauguin. Bonnard, a devotee of prints and popular illustrations, was already called "the very Japanese Nabi." However, he soon modified strict theory with a tender, yet playfully humorous quality all his own. The influence of Degas is seen at this time in Bonnard's fondness for the casual placement of figures and objects on the picture plane, and in his faculty for discovering the unusual in even the most casual gesture.

At twenty-four Bonnard wrote: "I belong to no school; I seek only to create something personal." And indeed, his painting revealed an understanding of the most revolutionary discoveries of the art of his day. Around 1905 his colors grew more brilliant, along with those of the Fauves. His tighter handling of certain canvases seemed, in 1910, to suggest an interest in Cubism. Nevertheless Bonnard retained an element which could not be attributed to the influence of any one school. It is only recently that the singular greatness of this unique artist has been appreciated. For, contrary to popular opinion, Bonnard was not merely a late follower of Impressionist realism, but was a pioneer in the mainstream of contemporary subjective interpretation of nature. His painting seems to pursue a search similar to that of Proust in his "Remembrance of Times Past," in celebrating the metamorphoses of theme and memory.

Bibliography:

Charles Terrasse: PIERRE BONNARD. Floury, Paris, 1927

Annette Vaillant: BONNARD. Ides et Calendes, Neuchatel, 1965

Antoinette Terrasse: BONNARD. Gallimard, Paris, 1967

3. Pierre Bonnard. *A Corner of the Dining Room at Cannet.* c.1932

44. Édouard Vuillard. *The Breakfast Table.* c.1900

ÉDOUARD VUILLARD

Born in Cuiseaux, 1868; died in La Baule, 1940

Vuillard's work shows no trace of the influence of his first masters, Bouguereau and Gérôme. Instead, he quickly adhered to the new gospel preached by Gauguin at Pont-Aven, and became, along with Bonnard, one of the outstanding representatives of the Nabi group. Like Bonnard, Vuillard was born in bourgeois surroundings. It is in fact the tender and at the same time bitter chronicle of this very milieu which his paintings describe, though in a more serious and reserved manner than did Bonnard's. Deeply rooted in the social realities of his time, Vuillard expressed this very attachment by his large program o decorative works: advertisements, panels for th theatre, illustrations, and programs for the Maiso de l'Oeuvre which he founded along with Lugné Poé.

More than once this elliptical art anticipate abstraction by reason of its extreme stylization o form and color. "Of all the Nabis, perhap Vuillard was the most able," wrote Bernard Dori val. "He was in any case the most delicate."

Bibliography:

A. Chastel, VUILLARD, Floury, Paris, 1946
J. Salomon, VUILLARD, Paris, 1963

RAOUL DUFY

Born in Le Havre, 1877; died in Forcalquier, 1953

Soon after Dufy arrived in Paris in 1900, he discovered the Impressionists, and this experience quickly freed him of his academic training. His freedom was confirmed when, at the 1905 Salon d'Automne, he first saw Matisse's painting, "Luxe, Calme et Volupté," and was converted to Fauvism. At the time he often painted in Normandy, working with his friends, Marquet and Friesz. A more austere phase followed, in which the influence of Cézanne was evident. The decorative arts attracted Dufy, too: he took up wood engraving and also did textile design for Paul Poiret, the couturier.

After 1920, Dufy's style more or less took on its characteristic form, which he applied to tapestry design, ceramics and ballet settings. Finally, in 1937, Dufy produced the enormous decoration for the Electricity Pavilion at the Paris International Exposition, the largest of its kind ever done. Dufy also received the Grand Prize at the 26th Venice Biennale.

From 1911 until his death, Dufy lived in a studio in the Impasse Guelma in Paris. His painting of this studio reveals his ability to be faithful to nature while still taking the liberties necessary for plastic expression. The blue is the blue of the studio walls, but here it pervades the entire picture — a characteristic of the tonal painting to which Dufy was so partial after 1944. Objects are evoked by a precise and elegant calligraphic line, while the workmanship is allowed to remain visible. Despite its appealing facility, Dufy's work has been an important factor in freeing the language of contemporary painting.

Bibliography:

J. Lassaigne, RAOUL DUFY, Skira, Geneva, 1954

R. Cogniat, RAOUL DUFY, Flammarion, Paris, 1962 (Rep. p. 78)

Bernard Dorival and M. Hoog, LE LEGS DE MME. RAOUL DUFY, Revue du Louvre, Paris, No. 4-5, 1963

Bernard Dorival, RAOUL DUFY AU MUSÉE NATIONAL D'ART MODERNE (Part No. 20), Musées Nationaux, Paris, 1965

12. Raoul Dufy. *The Studio in the Impasse Guelma.* 1935-1952

MAURICE DE VLAMINCK

Born in Paris, 1876; died in Rueil, 1958

"I love him more than my father and my mother," said Vlaminck as he came ou of the exhibition of Van Gogh's work, held in 1901 at the Bernheim Jeune Gallery The shock of recognition confirmed the complete dedication to violence of thi young athlete, violinist and bicycle racer. He soon threw himself into paintin ignoring any academic apprenticeship. It was during this same period that hi friend, Derain, presented Vlaminck to Matisse. Vlaminck, however, enjoyed bein with Van Dongen and the painters of the Bateau-Lavoir much better.

In 1906 Ambrose Vollard, the dealer, bought everything in Vlaminck's studi in one lot. "Landscape with Red Trees," painted that year, is a perfect exampl of the Fauve approach: highly subjective in the choice of color, in the textur which still betrays the artist's touch, and in the intensity of the sensation depicted. After 1907, however, the influence of Cézanne began to temper Vlam inck's ardor, just as it had with Derain. His themes became more diversified.

Vlaminck's intense creativity also found an outlet in a number of novel pamphlets and autobiographical works.

Bibliography:

M. Genevoix, VLAMINCK, Flammarion, Paris, 1956
M. J. Selz, MAURICE DE VLAMINCK, Flammarion, Paris, 1963

43. Maurice de Vlaminck. *Landscape with Red Trees.* 1906

ANDRÉ DERAIN

Born in Chatou, 1880; died in Chambourcy, 1954

Derain began to study painting when he was fifteen, taking his first lessons from a local painter at Chatou, near Paris. He later attended the Académie Carrière where, in 1898, he became acquainted with Matisse. Two years later he met Vlaminck, with whom he established a long and stormy friendship. The Van Gogh exhibition at the Bernheim Jeune Gallery in Paris, in 1901, made a profound impression on the two painters. In Derain's case, this served to counteract the influence of Gauguin and of Neo-Impressionism.

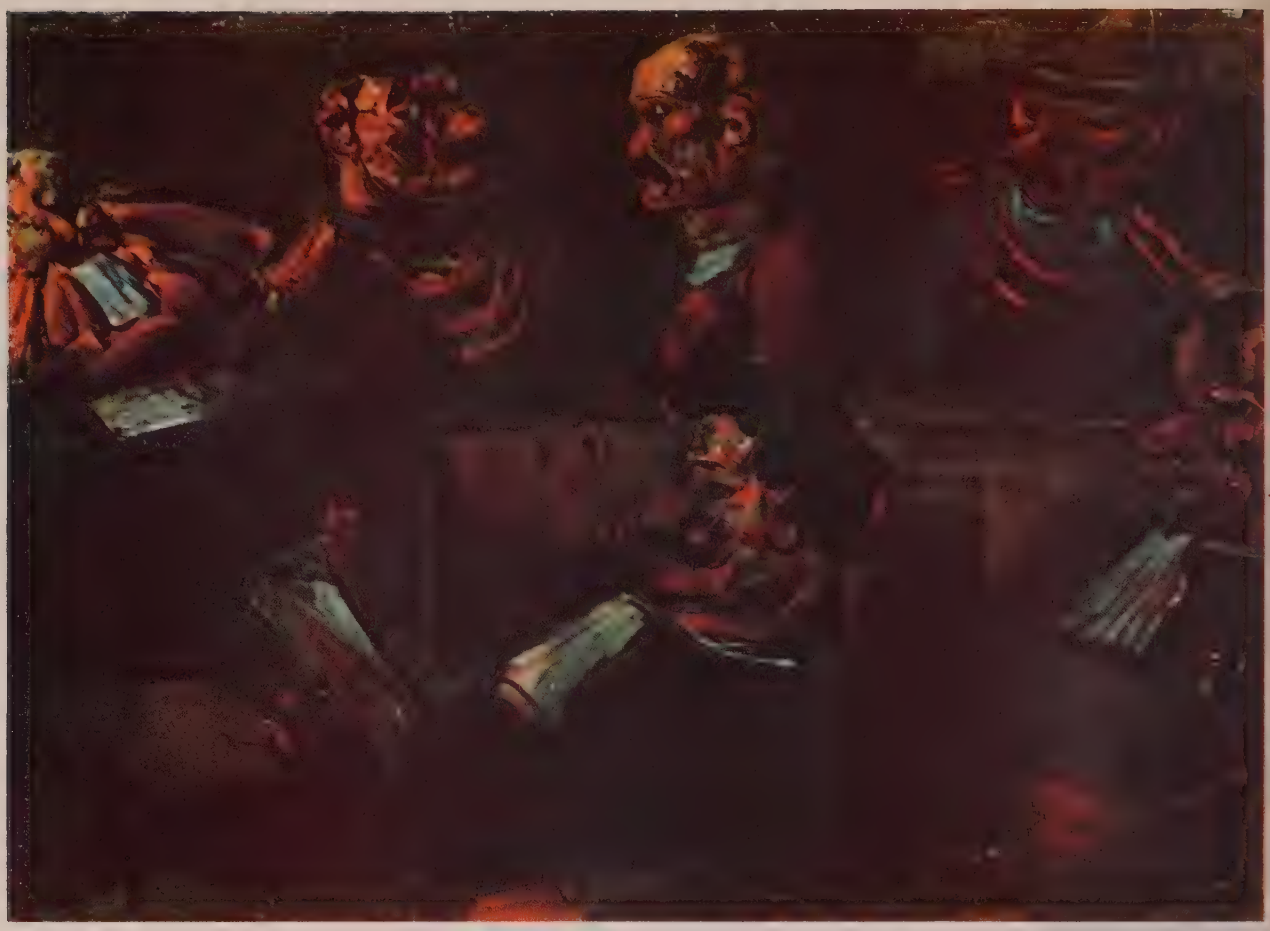
By 1904 Derain had consolidated his ideas into a unified style. In the summer of 1905 he joined Matisse at Collioure, and produced his most intense Fauve landscapes. These, however, had an underlying weight and discipline that is sometimes absent in the work of his two friends at that time.

Nevertheless, the Fauve intensity of this fundamentally classical artist did not last. In 1907 Derain met Kahnweiler and joined the artists who exhibited at his gallery. From then on his work began to show the influence of Cézanne and the Cubists and, little by little, moved away from Fauvism.

Bibliography:

G. Hilaire, DERAIN, Cailler, Geneva, 1949

11. André Derain. *View of Collioure.* 1905



36. Georges Rouault. *The Accused.* 1907

GEORGES ROUAULT

Born in Paris, 1871; died in Paris, 1958

Rouault was born among the artisans of the Belleville quarter, in the middle of the revolutionary uprisings of the Commune of Paris, in 1871. His art has been devoted to the tragedy and ferocity of modern society.

In 1891 Rouault entered the studio of Gustave Moreau, and became friends with the future Fauves who were studying there. However, he created an art which was, as he called it, a "burning confession," quite different from their approach. It was closer to northern Expressionism. From 1902-1913 he exposed in his paintings the hypocrisy and luxury of a world which the First World War would soon swallow up. Along with the series of the "Judges" that of the "Prostitutes" is perhaps the most gripping. Here he makes watercolor attain a plastic vigor that recalls Daumier or Goya.

Later, paintings of the tragedy and buffoonery of the human race gave way to landscape paintings, figures of Christ and to flowers. Watercolor was replaced by oil, which grew ever thicker and more bright. The artist became more serene. When he was more than 80 years old, his work culminated in his Biblical landscapes and the paintings of Christ, in a sort of ultimate rejoicing.

Bernard Dorival has written: "Risen like Dante from Hell to Paradise, Rouault has painted the Divine Comedy of the 20th Century." He is perhaps the foremost religious painter that France has known since the 17th century.

Bibliography:

Bernard Dorival, GEORGES ROUAULT, Éditions Universitaires, Paris, 1956

P. Courthion, GEORGES ROUAULT, Flammarion, Paris, 1963

35. Georges Rouault. *Woman Before a Mirror.* 1906

CHAÏM SOUTINE

Born in Smilovitch, Lithuania, 1894; died in Paris, 1943

The tenth child in a family of Jewish tailors, Soutine went to Vilno to escape the misery of the ghetto. There he entered the School of Fine Arts. In 1913 he arrived in Paris and entered the Cormon studio, moving into the ancient tenement called La Ruche where Chagall, Zadkine, Lipchitz and the writer, Cendrars, were already living. There followed years of misery, but also of reading and study of the old masters, among whom Rembrandt and Courbet held a privileged place. Thanks to the dealer, Zborowski, he was able to go for three years to Ceret after 1919. It was his most prolific period. Upon his return Dr. Barnes bought a hundred of his canvases.

It was at Cagnes, however, from 1925 on, that his art reached its greatest height. These works are characterized by white areas to which he gave great force in the series of "Bakers" and "Communicants," and by red areas which were particularly strong in the series of "Grooms" and "Choir Singers."

In these series, the "Groom" belonging to the National Museum of Modern Art, along with the "Hunter" in the Rothschild Collection, are among the most beautiful examples in their stark and tragic boldness.

Bibliography:

R. Cogniat, SOUTINE, Skira, Paris-Geneva, 1952 (Col. Pl. No. 7

F. Fels, SOUTINE, L'Art Vivant, Geneva, 1956 (Pl. 11, p. 120)

M. Castaing and J. Leymarie, CHAIM SOUTINE, La Bibliothèque des Arts, Paris-Lausanne, 1963

M. Tuchman, PORTRAITS DE SOUTINE, Art de France, No IV, Paris, 1964

38. Chaïm Soutine. *The Groom.* c.1927

AMEDEO MODIGLIANI

Born in Livorno, Italy, 1884; died in Paris, 1920

It is said that Modigliani descended from the philosopher Spinoza on his mother's side. His father was a banker. His childhood was not very happy, as his studies were interrupted by poor health. A landscape painter in Livorno taught him the rudiments of painting. In 1906 he left for Paris and led a Bohemian life. Certain episodes there gave rise later on to his legend as a "doomed painter."

Encouraged by Brancusi, Modigliani began to do sculpture. Cézanne played a great role in his development, as did Toulouse-Lautrec and Picasso. From the very beginning he used certain distortions in his drawing to intensify the expression of his models. It cannot be claimed, however, that his work was influenced by Expressionism or by any other contemporary artistic direction. An isolated figure, Modigliani had neither precursor nor follower.

The "Portrait of Dédie," apparently painted in 1918, is characteristic of Modigliani's art at its height. It shows the friend of the Cubist painter, Hayden. Rarely have the arabesques which describe the figure been more harmonious. It is only in Tuscan art that the source of such a musical line can be found. The powerful relationship between the black dress and the blue background is softened by light reflections of green. More than in any previous work, the touch is varied, with both scumbling and impasto.

Bibliography:

J. T. Soby, MODIGLIANI, Museum of Modern Art, New York, 1951

F. Russoli, MODIGLIANI, Milan, 1959

A. Ceroni, AMEDEO MODIGLIANI, Milan, 1959

30. Amedeo Modigliani. *Portrait of Dédie.* c.1918

MARC CHAGALL

Born in Vitebsk, Russia, 1887

In 1907 Chagall went to St. Petersburg and entered the Imperial School of Fine Arts. In 1910 he went to Paris and rented a studio in La Ruche, an old tenement in which many artists lived. Here he met Blaise Cendrars, Max Jacob, Apollinaire, de la Fresnaye and Robert Delaunay. From 1911 on he exhibited every year at the Salon des Indépendants and once at the Salon d'Automne, where his entries were later rejected. While in Paris he came under the influence of Cubism and Orphism.

In 1914 Chagall returned to Russia and married. In 1917 he was appointed Commissar of Fine Arts by the Revolutionary Government and founded a New School of Fine Arts in Vitebsk. He gave teaching posts to Lissitzky and Malevitch, but soon after quarreled with Malevitch and resigned his post.

In 1922 Chagall returned to France where he has since lived in Vence and exhibited widely.

The painting, "Double Portrait with a Glass of Wine" is a study of the artist with Bella, his wife and his inspiration. Nearly every year on his anniversary, Chagall produced a commemorative painting in which the couple appeared. The phantasmagoria of brilliant, ethereal color recalls Orphism, while the elongation of the figures, the angular folds of the garments and the disjointed appearance of the figures, bridge and town, suggest a Cubist approach. But the fantasy of the theme, the dreamlike quality of the weightless figures, the evocation of an atmosphere of legend and folklore — all belong to Chagall alone.

Bibliography:

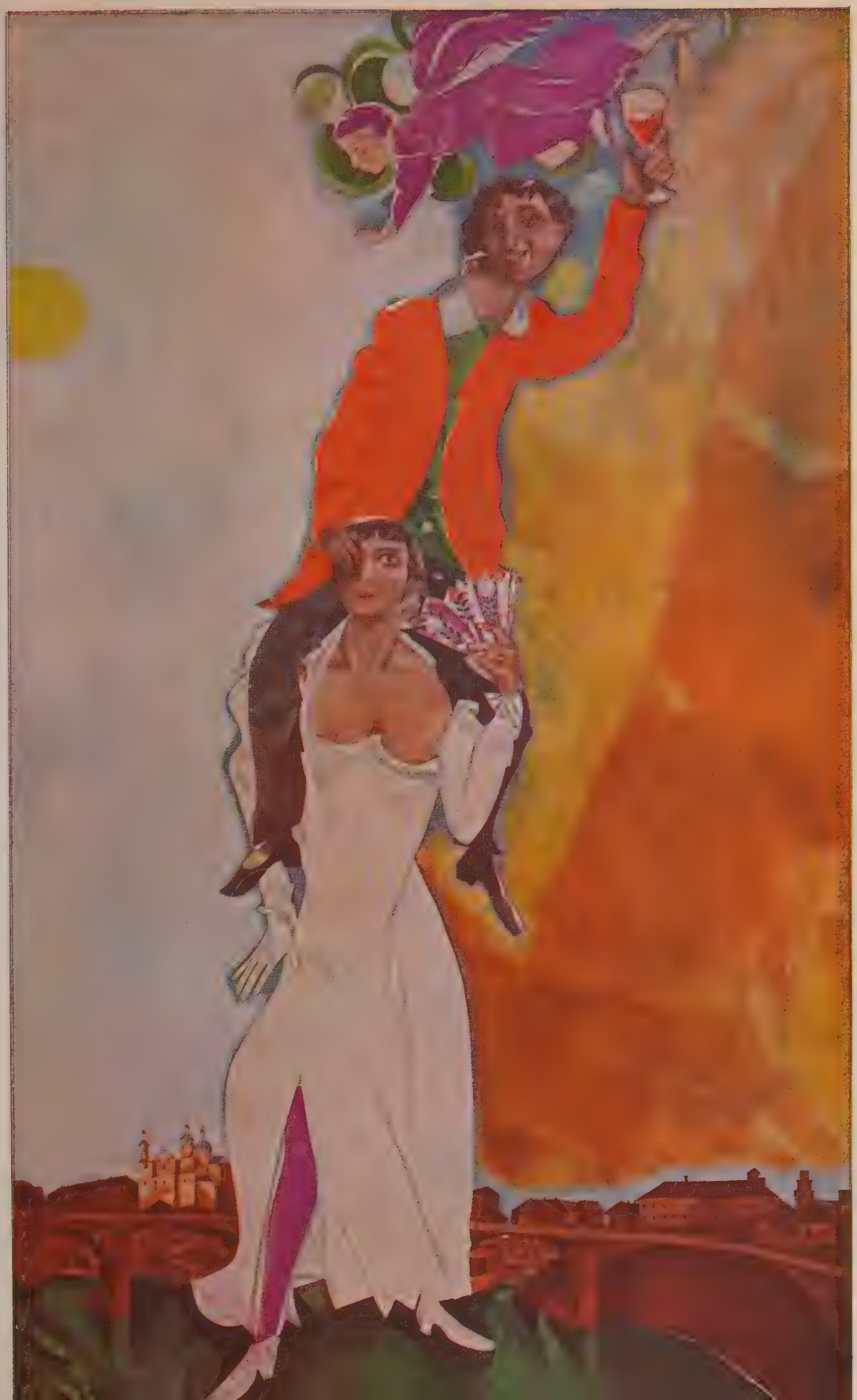
Lionello Venturi, CHAGALL, Skira, Geneva, 1956 (Col. Pl. p. 51)

F. Meyer, CHAGALL, Flammarion, Paris, 1964

Jean Cassou, CHAGALL, London, 1965 (Col. Pl. No. 51)

opposite:

7. Marc Chagall. *Double Portrait with a Glass of Wine.* 1917



ANDRÉ DUNOYER DE SEGONZAC

Born in Boussy-St.-Antoine, 1884

As a student, Dunoyer de Segonzac worked at several different studios, among them that of Jean-Paul Laurens, and also at the Académie La Palette. In 1908 he painted with Boussingault and Luc-Albert Moreau in St. Tropez, where he created several landscapes which were somewhat Impressionist in style. Gradually, however, his powerful personality made itself felt in strong canvases covered with thick paint.

An advocate of the strong neo-realist trend which was developing apart from the other movements in contemporary painting, Dunoyer de Segonzac has portrayed the countryside of Provence and the Ile-de-France, its labors and seasons, and the beauty of its earthy, everyday world.

Dunoyer de Segonzac is as well known for his luminous and sparkling watercolors as for his oil paintings. His graphic art is equally significant: he has illustrated Virgil's "Georgics" and the "Wooden Crosses" of R. Dorgelès. In 1933 he won the Carnegie Award, and the next year, the painting prize at the Venice Biennale.

Bibliography:

Claude Roger-Marx, DUNOYER DE SEGONZAC, P. Cailler, Geneva, 1951

R. Hauert and Bernard Dorival, SEGONZAC, Kister, Geneva, 1956

37. André Dunoyer de Segonzac. *The Bathers.* 1922

MAURICE UTRILLO

Born in Paris, 1883; died in Dax, 1955

Montmagny was a village in the northern outskirts of Paris, where Suzanne Valadon, Utrillo's mother, had a little property at La Butte Pinson. In summer she would go and spend several weeks there in the company of her son. It was there that Utrillo painted his first canvases between 1903 and 1906. He worked in the Impressionist style, encouraged by his mother who hoped to save him from the alcoholism of which he was already a victim.

He returned to Montmagny in 1909 to escape from the torments of Parisian life, from the outrages and brawls of his drinking companions in Montmartre. The area, far from the highways, was still charming and picturesque, planted with orchards and vines, and inhabited by friendly truck farmers. Utrillo painted some of his best canvases in this haven of peace.

Of these pictures, the "Garden at Montmagny" forms the meeting point between two periods. The painting of the trees and the leaden light still recall earlier pictures done in the same area. But the house in the background as well as the side wall at the right already have the character and direction of his White Period. The artist eventually began to mix glue and plaster in his color in order to give the very texture of the buildings to his painted images.

Bibliography:

P. Pétridès, L'OEUVRE COMPLET DE MAURICE UTRILLO, Paris, 1959

40. Maurice Utrillo. *The Garden at Montmagny.* c.1909

15. Juan Gris. *Still Life on a Chair.* 1917

JUAN GRIS

Born in Madrid, 1887; died in Boulogne sur Seine, 1927

After his studies at the School of Arts and Crafts in Madrid, Gris went to Paris in 1906. There he met his compatriot, Pablo Picasso, at the Bateau-Lavoir. While he did not join the Cubist movement until 1911, he quickly learned to use its language like the perfect stylist he was. Two years later, he reversed his usual manner, however, and sought, as he said, "to make concrete that which is abstract," that is, to relinquish pure geometric form to return this time to the object. He was thus, with Picasso, the inventor of the synthetic Cubism which succeeded the earlier analytical Cubism. "Still Life on a Chair" of 1917 is a perfect example.

But Gris' most precious gift lay in the fine rigor of an art conceived more as a discipline than as an exercise in style. The austerity of his compositions and the subtlety of his color give his work such a singular moral resonance that it makes one regret the premature death of this artist.

Bibliography:

David Kahnweiler, JUAN GRIS, SA VIE, SES OEUVRES, SES ÉCRITS, Gallimard, Paris, 1946

James T. Soby, JUAN GRIS, Museum of Modern Art, New York, 1958

ROGER DE LA FRESNAYE

Born in Le Mans, 1885; died in Grasse, 1925

A member of a noble Norman family, de la Fresnaye received a solid classical education. At the Académie Julian he had as fellow students Segonzac, Lotiron, and Luc-Albert Moreau. At the Ranson Academy he studied with Maurice Denis. While in 1910 he joined the Cubist movement, it was not the Cubism of Braque and Picasso, but that of the group called "La Section d'Or" to which he adhered. With his friends, Marcel Duchamp, Gleizes and Léger, he shared the same struggle to express the dynamism of modern life, the same desire to show form in motion, as demonstrated in his painting of 1912, "The Artillery." Nevertheless the next year, in "Seated Man," the change is complete — a static composition and a return to very bright colors: intense blues, light reds, creamy whites. His way of enveloping his rigorous compositions in airy light, like his manner of representing the figure, give his Cubism a very personal look, in which force and purity, richness and delicacy are united.

De la Fresnaye died prematurely from wounds suffered in the First World War. He has always been secretly admired not only by his contemporaries, but also by younger artists who have seen in his work one of the most fruitful developments of the Cubist approach.

Bibliography:

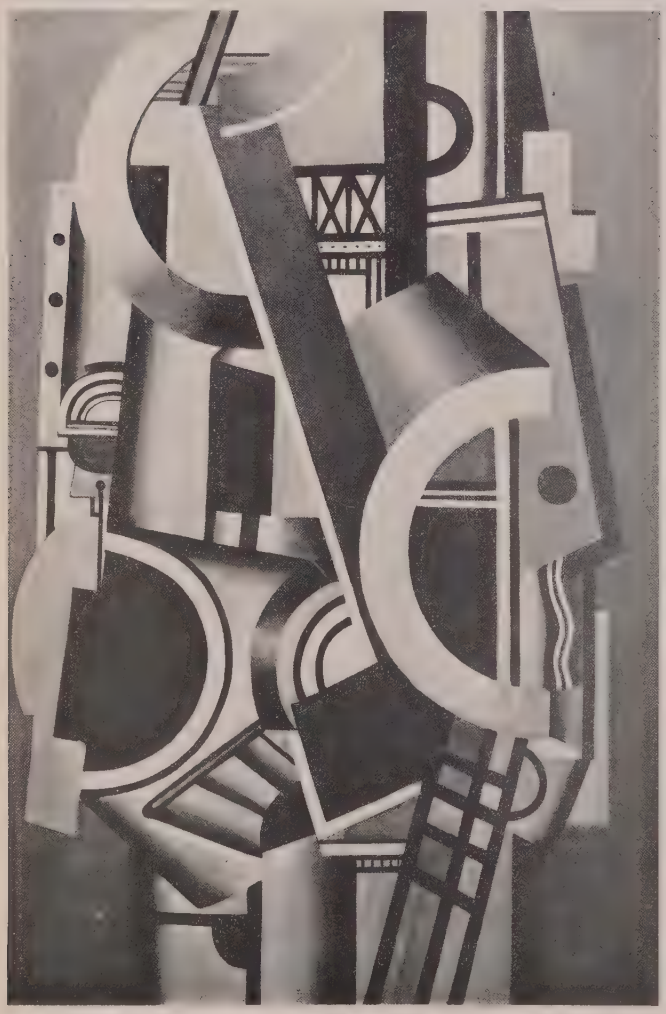
G. Seligman, ROGER DE LA FRESNAYE, New York, 1945

R. Cogniat and W. George, ROGER DE LA FRESNAYE, Paris, 1950

Exhibition Catalog, ROGER DE LA FRESNAYE, Musée National d'Art Moderne, Paris, 1950

20. Roger de la Fresnaye. *Seated Man.* 1913-1914

21. Fernand Léger. *Mechanical Element.* 1924



FERNAND LÉGER

Born in Argentan, 1881; died in Gif-sur-Yvette, 1955

After studying architecture in Caen and in Paris, Fernand Léger turned to painting in 1903, going to live with other artists in La Ruche. While he was as much influenced by Cézanne as were Braque and Picasso, Léger nevertheless drew different conclusions from his work, since he had also been influenced by the French Orphists and the Italian Futurists. Thus he joined the "Section d'Or" group in 1910. Nevertheless he created a very original Cubism, based on fitting cylinders and cones together, with all trace of figurative imagery gone. Apollinaire called this art "Tubism."

The First World War and his experiences at the front brought Léger back toward reality. The machine and the accessories of everyday contemporary life became an important part of his inspiration, while a contrast of tones followed upon the earlier contrast of forms. The year Léger painted "Mechanical Element" was the same in which he collaborated with Man Ray in making the film, "Mechanical Ballet."

Léger made his first voyage to the United States in 1931. He returned several times thereafter, vividly impressed by the American cities, their sounds and their plays of light. He discovered the plastic aspects of space which he used in his mural decorations, mosaics, and in the large "Compositions" where he integrated the human figure plastically with natural objects and industrial tools.

"Fernand Léger," wrote Jean Cassou, "lived in a real world, which expressed its instant novelty, its jubilation, and joy of life in a mechanical form."

Bibliography:

A. Verdet, FERNAND LÉGER, LE DYNAMISME PICTURAL, Cailler, Geneva, 1955

M. Jardot, FERNAND LÉGER, Hazan, Paris, 1956

R. L. DeLevoy, LÉGER, Skira, Paris, 1962

Thomas Messer, LÉGER, Guggenheim Museum, New York, 1962

2. Fernand Léger. *Composition with Two Parrots.* 1935-1939

5. Georges Braque. *Le Duo.* 193

GEORGES BRAQUE

Born in Argenteuil, 1882; died in Paris, 1963

Braque grew up around the harbor and countryside of Le Havre. At about the age of 20 he painted coastal scenes near Le Havre, Antwerp and La Ciotat with his friend, Othon Friesz, influenced by the *Fauve* movement. However, although he exhibited successfully at the Salon des Indépendants in 1907, that same year Braque abandoned his violent colors for an almost monochrome painting in which natural forms were broken up into severe geometric shapes. This was his first Cubist period, in which the influences of Cézanne and of Negro sculpture were mingled. In 1908 Braque's entries, sent to the Salon d'Automne, were rejected. Shown at the Kahnweiler Gallery, they were criticised by Louis Vauxcelles as "cubes," using the epithet coined by Matisse. It was this word that gave rise to the term "Cubism" to describe that kind of art.

From 1910 to 1913 Braque formed a close friendship with Picasso. Together they developed the form of Cubism which came to be called "analytical." Seriously wounded in the First World War, Braque later returned to a more relaxed kind of painting, closer to nature and less austere in color. His subject matter, formerly almost entirely still life, now included nudes, interiors and landscapes.

In the 1940's Braque's art attained its most mature development. His work embodied the greatest qualities of classic French culture: strength and balance, refinement and modesty. Like Chardin before him, Braque could take the humblest object and reveal its innermost secrets. After 1950 came his series of *Studio* interiors and *Birds in Flight,* as well as his ceiling decorations for the Louvre, all executed with an admirable economy of expression. In these later works, which touch the extreme limits of dream and reality, Braque reveals that "hidden majesty" of creatures and objects, of which André Malraux has spoken.

Bibliography:

Gieure, GEORGES BRAQUE, Tisné, Paris, 1956
Jean Paulhan, BRAQUE LE PATRON, Gallimard, Paris, 1966

6. Georges Braque. *The Weeding Machine.* 1961-1963

33. Pablo Picasso. *Curtain for the Ballet, "Parade"*. 1917

PABLO PICASSO

Born in Malaga, 1881

Picasso, the son of an art teacher in Malaga, made his first drawings at the age of ten. In 1895 the family moved to Barcelona, where Picasso soon had his own studio. At the age of 16 he held his first exhibition. Picasso moved to Paris in 1901, where he studied Impressionism and began the haunting series of monochrome paintings which became known as his Blue and Rose periods.

In 1906 Picasso became influenced by African Negro sculpture, and produced the "Demoiselles d'Avignon," one of the most important paintings of his career. From 1909 to 1911 his experiments in Cubism in company with Braque changed the course of 20th century art. These were followed by a period of Synthetic Cubism in 1912. The "Portrait of a Young Girl" of 1914 (cover illustration) belongs to the subsequent period of Analytical Cubism. In the treatment of the figure, sculptural quality is sacrificed to a two-dimensional approach, and the subject is almost dehumanized, having lost weight, density and volume. All that remains is a knowing arrangement of geometric forms, embellished by a decorative play of floral motifs and dotted areas.

The curtain for the ballet, "Parade," offers another aspect of Picasso's multifaceted art. The ballet, based on a story by Jean Cocteau and the music of Erik Satie, was presented by Diaghilev on May 18, 1917, at the Chatelet Theater. Picasso had created the decor, the costumes and the curtain in the manner of popular art. The figures are gathered on a single plane, and are presented either in profile or in full face. They seem to be the happy and careless children of those desolate figures of Picasso's Rose Period.

Picasso was obsessed by classical art and painted many variations on themes by the great masters. Such a canvas is "Dawn Serenade," created in 1942, and based on Titian's "Venus Listening to Music," which Picasso had seen in the Prado Museum. It has the same subject, the same composition (with the elimination of the background landscape) but it does not have exactly the same treatment. The multiple viewpoint comes from Cubism; the metamorphosis of the guitar player into a sort of totem crowned by a mask, from Surrealism. Picasso's inventiveness, sure draftsmanship, and his taste for the monstrous and the fantastic, are evident in this work.

Bibliography:

Alfred H. Barr, Jr.: PICASSO, 50 YEARS OF HIS ART, Museum of Modern Art, New York, 1946

Alfred H. Barr, Jr.: PICASSO, 75TH ANNIVERSARY EXHIBITION, Museum of Modern Art, New York, 1957

Bernard Dorival: SCHOOL OF PARIS IN THE MUSÉE D'ART MODERNE, Abrams, New York, 1962

34. Pablo Picasso. *Dawn Serenade.* 1942

FRANK KUPKA

Born Opocno, Czechoslovakia, 1871; died in Puteaux, France, 1957

Along with Picabia, Kandinsky, and Robert and Sonia Delaunay, Kupka is one of the pioneers of abstract art. He was also one of the first foreign avant-garde artists to live in Paris from 1895 on. He studied academic painting at the Academy in Prague, but revolted against it when he discovered a number of realistic and Impressionist French paintings in an exhibition in Bohemia. He hesitated at that time between symbolism influenced by Odilon Redon, and a realism which did not hesitate to lean on photography. It was photography, however, which led him far from the beaten track. In 1903, intrigued by chromophotographic images, he tried to show the movement of the figure, long before Marcel Duchamp and the Italian Futurists. Cutting his canvases into a series of parallel bands, he created those "Planes through Color" which are the origin of abstract painting.

He was the first of the pioneers of abstract art to explore the two extremes of abstraction simultaneously. The first, a dynamic, lyrical abstraction, consisted of turbulent forms, exploding brushwork, and a confusion of circles and spirals. The second was a static and geometric abstraction, made up of severe structures using squares and rectangles, which anticipated the discoveries of Malevitch by at least several years.

It is to the first of these extremes that "Violet Turbulence" belongs. As in his famous "Cosmic Springtime" series of 1914-1922, the shapes here evoke the genesis of a world through the ebullition and flowering of forms, whose brilliant splendor is painted in a beautifully controlled manner.

Bibliography:

Jean Cassou and D. Fédit, KUPKA, Tisné, Paris, 1964

D. Fédit, L'OEUVRE DE KUPKA, Inventaire des Collections Publiques Françaises, No. 13, Paris, 1966

19. Frank Kupka. *Violet Turbulence.* 1920

ROBERT DELAUNAY

Born in Paris, 1885; died in Montpellier, 1941

Delaunay began to paint when still quite young. At first he worked from nature in a traditional style, then, from 1905 on, in a somewhat neo-Impressionist manner. Later, in a series of *Tower* paintings, Delaunay moved closer to Cézanne in his artistic concepts. At this time he wrote of his "search for colored, or rather, luminous planes which destroy the object." The most important work of this period was the *City of Paris* (1911-1912), an outstanding example of a form of Cubism which, unlike the Analytical Cubism of Braque and Picasso, remained faithful to the syntheses of the master of Aix. However, Delaunay used a much greater range in his choice of subject matter.

His *Window* series, begun in 1912, sprang from a completely new inspiration. In these paintings color, brilliant again, is treated according to the law of "simultaneous contrasts," and reality is merely hinted at. The poet, Guillaume Apollinaire, called the new style "Orphism." Already, however, this poetry of color heralded Delaunay's period of "chromatic circles," from 1912-1914. This marked the flowering in France of what was then called "non-objective" art and is today known as "abstract" art. It had been foreshadowed three years earlier by Picabia's painting, "Rubber." In these new works, color is form and subject: a pure development growing out of itself, as in music, and henceforth freed from any symbolic or sentimental reference to nature.

After 1930 Delaunay introduced a time element in his work. His *Disk* motifs were treated rhythmically, in patterns based on repetitions, cadences and strictly ordered intervals. These are the series called *Colored Rhythms,* and later, *Unending Rhythms.* This preoccupation with movement and structure brought Delaunay's work close to architecture. At the Paris International Exhibition of 1937 he created huge decorations for the Railroad Pavilion and for the Aeronautics Pavilion. These works constitute perhaps the high point of Delaunay's career; they anticipate by some twenty years the "environments" of contemporary visual art.

Bibliography:

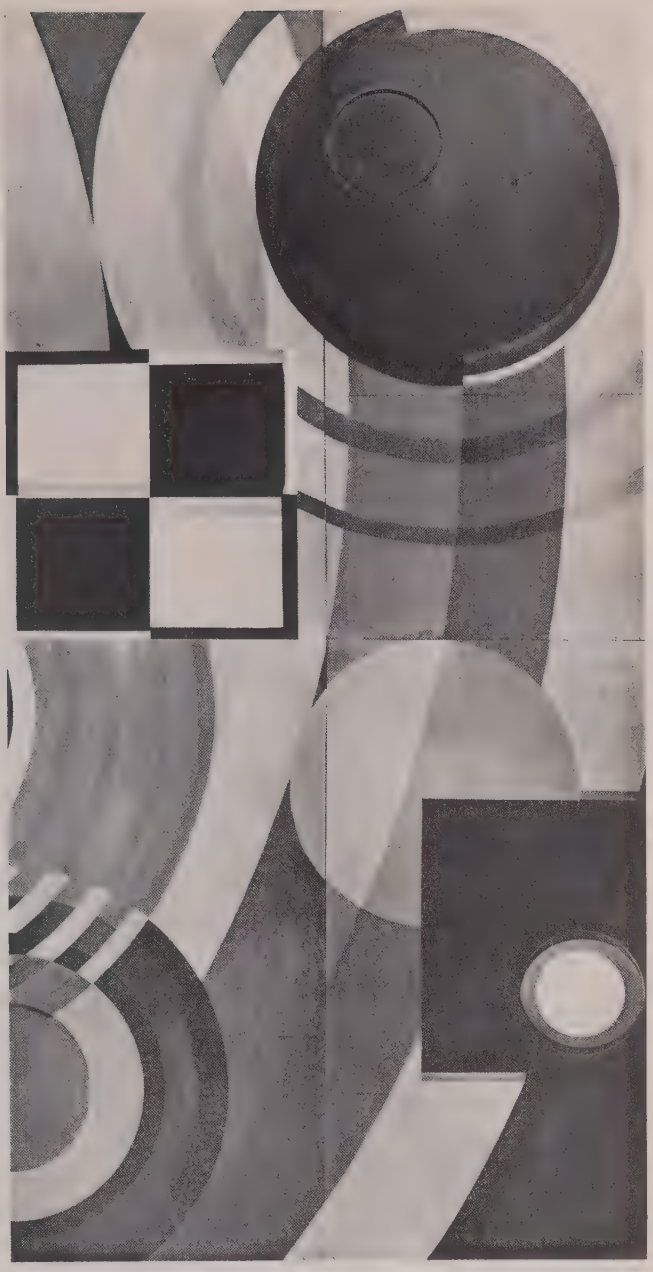
Gilles de la Tourette: ROBERT DELAUNAY, Librairie Centrale des Beaux-Arts, Paris, 1950

Michel Hoog: ROBERT ET SONIA DELAUNAY, Inventaire des Collections Publiques Françaises, Paris, 1967

8. Robert Delaunay. *Circular Forms.* 1912-1913

9. Robert Delaunay. *Panel from the Entrance to the Railroad Pavilion.* 1937

SONIA R. DELAUNAY



SONIA DELAUNAY

Born in the Ukraine, Russia, 1885

Sonia Terk Delaunay wrote of herself that from the beginning "her spiritual masters were Van Gogh, for his intensity, and Gauguin, for his experiments with flat, colored planes." It is certainly their influence which can be seen in her Fauve paintings of 1907. Before that, however, she had studied drawing for two years in Germany, submitting to so severe a discipline that it was broken finally only by her discovery of Cubism. In 1910 she married Robert Delaunay, whose ideas on art she shared. "The Delaunays even wake up talking art," Apollinaire said of them. And they lived in a veritable symbiosis — each encouraging and influencing the other. Sonia Delaunay did not confine her talents to painting alone, however. Her free plays of color were applied equally to bookbinding and collages, and also to illustrating the poem, "Transsibérien," by her friend, Blaise Cendrars.

"Prismes Électriques" represents the culminating point in Sonia Delaunay's work before the War in 1914. It is the result of her reaction to the spectacle of electric lights which at that time were still a novelty.

During the War the Delaunays had a long and productive stay in Portugal and Spain, where they formed a friendship with Diaghilev. After the War, Sonia continued experiments with dance rhythms and movements in her paintings. She also began to apply her talents as a colorist to fabric design, out of which came her "simultaneous gowns," with their contrasting colors and pure geometric patterns. After World War II, Sonia Delaunay, now a widow, helped found the First Salon des Réalités Nouvelles. Dedicated to the showing of abstract art, the Salon furthered the ideas that Robert Delaunay had taught since before 1939. In the last ten years important retrospective exhibitions of Sonia Delaunay's work have been held in the museums of Grenoble, Bielefeld, Turin, Lyon and Paris.

10. Sonia Delaunay. *Electric Prisms.* 1914

JACQUES VILLON

Born in Damville, 1875; died in Puteaux, 1963

Villon's precocious beginnings as an artist were favored by the fact that his mother was a painter, and his grandfather, Emile Nicolle, an engraver. Later he also exchanged points of view with his two brothers, the artists Raymond Duchamp and Duchamp Villon. Hardly had he finished his studies at the Lycée in Rouen, when he was contributing sketches and caricatures to the humorous papers of the time. In these, the influence of Forain, Toulouse-Lautrec, and Steinlen can be seen. At the same time he began doing lithography, advertising layouts and engraving. After 1910, it was painting that fascinated him: he was drawn to Cubism in its most intellectual form. His studio in Puteaux even became one of the centers where the Section d'Or group met regularly. At this time he developed an approach using elements borrowed as much from the Egyptians and the Pythagorians as from the "pyramidal vision" of Leonardo and the *Théories* of Seurat. His efforts to discover a "shorthand" for reality pushed Villon to the edge of abstraction on two occasions: from 1919-1922 and from 1932-1933. During these same years, however, he was painting many portraits, allowing himself the utmost liberty in depicting the human face. His tones were clear and pure, distributed in a structural manner which was both rigorous and delicate. After the Second World War, his colors are often livelier and unexpected: citron yellow and rose appearing in luminous landscapes. They were to influence Manessier, Bazaine, Pignon, and others.

Villon was a precocious genius, but his public recognition came late. He took part in the Armory Show in 1913, after which America seemed always to remain interested in his work. In 1951 he won the Carnegie Prize. In 1956 his reputation was confirmed when he won the First Prize at the Venice Biennale.

42. Jacques Villon. *The Adventure (Man Looking at a Little Boat)*. 1935

VASSILY KANDINSKY

Born in Moscow, 1866; died in Paris, 1944

In 1933 the Bauhaus School in Germany was closed by order of the Nazi Government. Kandinsky, who taught there, left Germany for good at that time and went to France, where he lived in Neuilly-sur-Seine. Six years later he became a French citizen. However, he already knew France well. In 1905-06 a year's visit there had already had a decisive influence on his evolution by putting him in contact with contemporary French painting. The influence of Fauvism especially led him toward Expressionist distortion and then to abstraction.

Now that he was definitely in Paris, Kandinsky pulled together and regrouped all the elements of his art which he had acquired in Germany, in a grand effort to make a synthesis of them all. Up until that time he had been occupied in analysing and defining, according to a sort of serial method, the many elements of an abstract vocabulary: arrows, crosses, circles and grids. Now he reassembled them in complex constructions controlled by a severe discipline.

Of such an order is "Composition IX" of 1936, the richness and density of which explain the ambitious title. It is a clear and luminous canvas in which white forms move in front of great colored diagonals. The gaity and assurance of the forms have a quality of lightness that is rather rare with this painter.

Bibliography:

Will Grohmann, VASSILY KANDINSKY, Flammarion, Paris, 1958
Museum Catalog, KANDINSKY, Musée National d'Art Moderne, Paris, 1963

18. Vassily Kandinsky. *Composition IX.* 1936

FRANCIS PICABIA

Born in Paris, 1879; died in Paris, 1953

Picabia's father was Cuban, the descendant of an old noble Spanish family; his mother belonged to the French bourgeoisie. His uncle, Curator of the Sainte-Geneviève Library and a friend of Daguerre, tried to dissuade Picabia from painting, because he thought it would soon be superceded by photography. Later, Picabia was to remember this when he created paintings which eliminated both subject matter and objective representation. However, his beginnings were very academic: he studied at the Cormon studio, where he easily won a diploma, then for the next ten years painted a thousand Impressionist canvases which brought him great success.

However, he became more and more preoccupied with "another sort of painting." Since 1907 he had been drawing purely abstract forms, which culminated in his work, "Rubber," of 1909. After that he joined the Section d'Or group. In 1913 the Armory Show gave him the occasion to visit New York, where he met Stieglitz and his group at Gallery 291. On the boat going over he had met the dancer, Napierkowska, and also a Dominican father, who were to inspire two large and important paintings. In an intense fever of creativity he painted the complementary canvases, "Udnié" and "Edtaonisl," upon his return to France. When they were exhibited at the Salon d'Automne in 1913, they raised storms of protest, but also the admiration of Guillaume Apollinaire.

Right up until his death, Picabia never ceased to defend freedom in art. Each time he invented a new form or participated in a new movement, it was to go beyond them to even newer experiences. From 1917-21 he joined the Dada movement, and took part in the founding of the two reviews, "291" and "391," which appeared irregularly in Paris, Barcelona, and New York. In 1924 he made decorations and ballet costumes for "Relâche." Later he took part in several Surrealist exhibitions, and still later, returned to figurative painting.

31. Francis Picabia. *Udnie (Young American Girl or The Dance)*. 1913

13. Max Ernst. *Shell Flowers*. 1929

MAX ERNST

Born in Brühl, Germany, 1891

As a university student at Bonn before the First World War, Max Ernst thought more about painting than about his academic studies. His friendship with August Macke and his meeting with Jean Arp made him decide to turn to art. In 1916 the Dada movement was born in Zürich; in 1919 Ernst took part in the First Dada Exhibition in Cologne. In 1920 he went to Paris, invited by André Breton to exhibit his first collages there. This was the beginning of a long association with the Surrealists. The poet, Paul Eluard, was his special friend and companion.

After the collages of 1919 came the "rubbings" (frottages) of 1925, created as another way of "forcing inspiration" by provoking free association. These were similar to automatic writing and would give birth to his album of drawings, "Natural History." During the Second World War, Ernst became a refugee in the United States. There he continued his research in his 1943 picture, "Abstract Art, Concrete Art," where he used a technique which the New York painters called "dripping." However, they often eliminated the psychological content because they wished to exploit only its simple visual effect.

At the end of the War, Max Ernst married Dorothea Tanning, with whom he passed several years painting in the Arizona desert. He returned to Paris in 1953 and, in 1958, became a French citizen.

"The Shell Flowers," of which several other variations exist, came out of the "rubbing" technique. But here color, rubbed and scraped mechanically with a knife in concentric waves, created the metaphor, "flower-shell."

Bibliography:

P. Waldberg, MAX ERNST, Pauvert, Paris, 1958

Exhibition Catalog, MAX ERNST, Musée National d'Art Moderne, Paris, 1959

14. Max Ernst. *Mother and Child in a Sunny Garden.* 1953-1954

JOAN MIRÓ

Born in Montroig, Spain, 1893

Miró was born in Catalonia, one of the cradles of the Romanesque style, rich in illuminated manuscripts and fresco paintings. At 14 Miró entered the School of Fine Arts in Barcelona, but soon rejected official instruction. He made his first trip to Paris in 1919 where he came under the influence of the Cubists. He soon found a direction more in tune with his temperament through contact with the Dada and Surrealist poets and painters. Under the sponsorship of André Breton he exhibited in 1925 in Paris at the Pierre Gallery, and, that same year, showed in the first exhibition of the group.

Even at that time Miró had already found his own style: sketchy forms, often reduced to "graffiti" floating in front of delicately painted backgrounds, a few elementary colors, fantasy, humor and freshness of invention.

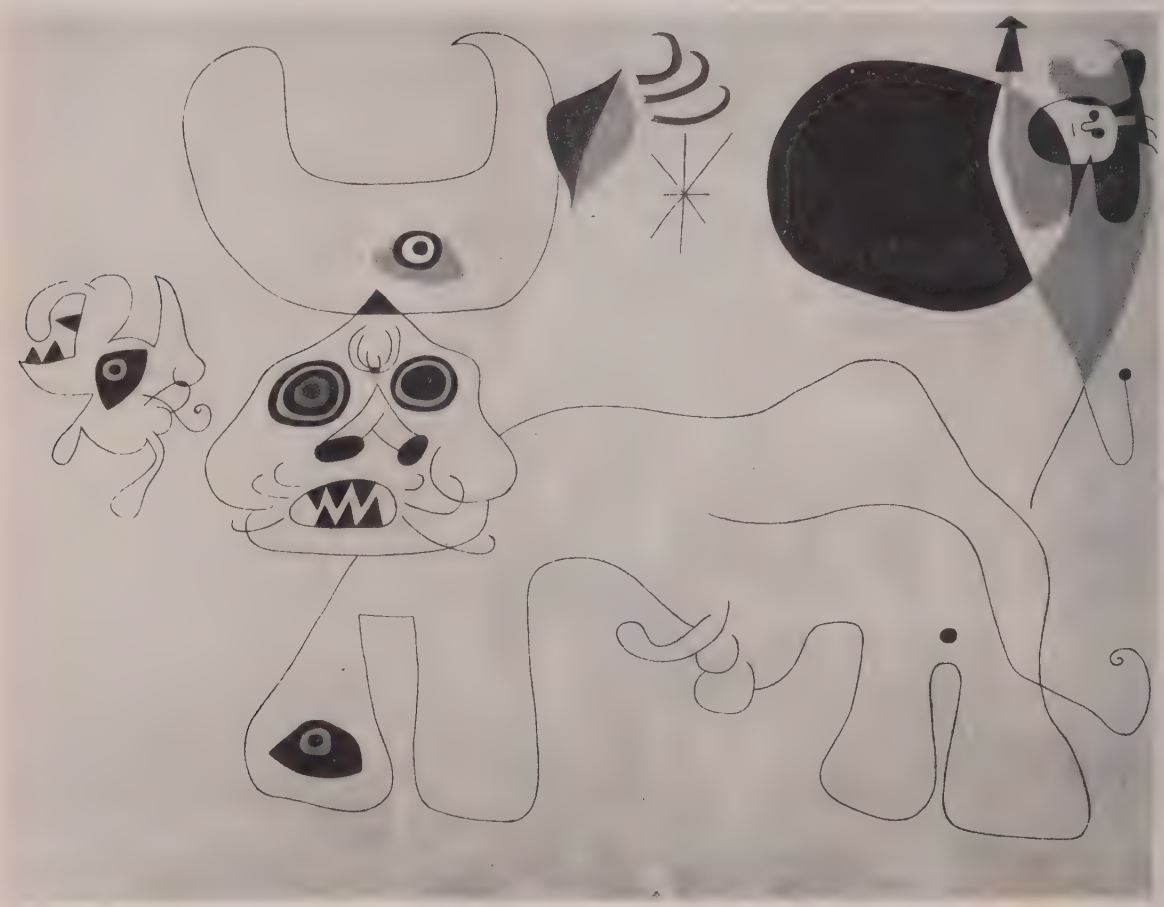
During the Second World War, Miró left France and returned to Spain. It was this stay in his native land of which "The Bull Fight" gives us such a whimsical souvenir. The drawing could as easily come from childhood games of hopscotch as from the prehistoric drawings of eastern Spain.

Miró's two-dimensional art has also been used for theatre and ballet decorations, as well as ceramics such as the wall executed for the UNESCO Building in Paris and the totemic figures created for the Maeght Foundation.

Bibliography:

J. T. Soby, MIRÓ, Museum of Modern Art, New York, 1959

28. Joan Miró. *Bull Fight.* 1945



29. Joan Miró. *Message from a Friend.* 1965

39. Yves Tanguy. *The Slowness of Days.* 1937

YVES TANGUY

Born in Paris, 1900; died in Woodbury, Connecticut, 1955

Although Tanguy became an American citizen in 1948, he belongs beside Masson, Miró and Max Ernst in this exhibition, since he represents another aspect of Surrealism.

Although he was born in Paris, Tanguy was a Breton by birth. He had spent his childhood vacations at Locronan, in Brittany, where megalithic monuments dot the countryside. They have undoubtedly inspired him, however unconsciously, in the creation of those landscapes which seem so entirely the figments of his own imagination. Tanguy had begun to teach himself to paint in 1923. The discovery of De Chirico, and his own condition as a self-taught artist, led him toward "naive" landscapes which were strange and empty. Everything in his character predisposed him to become a member of the Surrealist group, which welcomed him warmly in 1925. He remained one of its best known and most faithful representatives.

In "The Slowness of Days" Tanguy uses that meticulous, almost illusionistic, approach which many of the Surrealists borrowed from academic, representational painters in order to underline more strongly the unusual and the fantastic aspects of their subject. But Tanguy adds the strangeness of invented forms, part mineral, part animal, placed on immense plains which are rendered by means of a subtlely distorted perspective.

Bibliography:

James Thrall Soby: YVES TANGUY, Museum of Modern Art, New York, 1955

ANDRÉ MASSON

Born in Balagny, 1896

Masson began his art studies at the Academy of Fine Arts in Brussels. A painting by James Ensor, he says, was his first emotional contact with modern painting. Later, in Paris, he studied fresco with Paul Baudouin, but did not really begin to paint until 1922. At that time he associated frequently with Juan Gris, Derain, and later with Miró and the poets, Antonin Artaud, Leiris, Aragon and André Breton. In this way he participated in the activities of the Surrealist group from 1924 on. During this time he practiced automatic drawing.

His first sand paintings date from 1927. They were born of the necessity of narrowing the gap between the rapidity of drawing and the slowness of oil painting. This he solved by the use of the automatic gesture of throwing sand on glue-covered canvas, a spontaneous gesture which was similar in purpose to the "dripping" method of Ernst. Both artists were living in the United States at that time (1942), and their techniques were to have a strong influence on Jackson Pollock and the young American painters.

Masson's art combines vivid color with the magic of line, sometimes purely automatic, sometimes of calligraphic complexity. He continues to illustrate myths taken from Greek tragedy, such as Eros and Thanatos, and from them seeks the many aspects of human fate.

Aside from painting, Masson has made many stage designs, from those of "Présages" of 1933 to those of "Wozzeck" of 1963. His activity as a decorator has even extended recently to the painting of the new ceiling of the Odéon Theatre of France. In 1954 Masson received the Grand National Prize for Art.

Bibliography:

M. Leiris and G. Limbour, ANDRÉ MASSON ET SON UNIVERS, Édition des Trois Collines, Paris-Geneva, 1947

Exhibition Catalog, ANDRÉ MASSON, Musée National d'Art Moderne, Paris, 1965

24. André Masson. *The Couple.* 1958

Section 2

VICTOR BRAUNER

Born in Rumania, 1903; died in Paris, 1966

A possible source of Brauner's later development may be found in the fact that, in Bucharest, his father held spiritual seances in his home for which young Victor often served as assistant or subject.

Toward 1925 Victor Brauner exhibited his first paintings, founded a shortlived review, "75 HP", and invented "pictopoésie," a combination of poems and pictures. An echo of these may be found in his "Autobiography" of 1948.

In Paris in 1930, Brauner was welcomed by his compatriot, Brancusi. But it was Tanguy who introduced him to the Surrealist group. André Breton wrote the preface to his first exhibition catalog in 1934 at the Galerie Pierre. From that time on, Brauner made Surrealism his sole reason for living and creating.

In 1938 Brauner lost an eye in an accident. By some sort of premonition, this event had been foreshadowed several times in earlier works. This was to have a profound effect on his art. Many times he thought that his work had the power to anticipate the future, or even to act on it as a form of exorcism. From this point of view, Brauner, whose painting thus magically mixes art and life in a most immediate way, can perhaps be said to be the only artist who has respected the Surrealist credo.

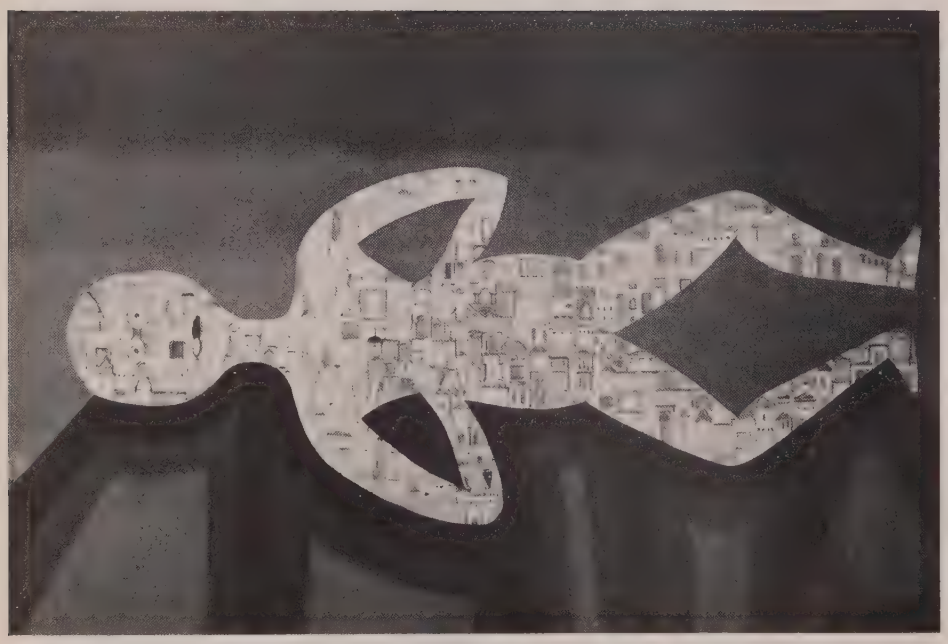
Brauner's work is fantastic in its source of inspiration, and emblematic in its form: linear, without depth or time, it recreates archetypal images, symbols and signs, which recall the designs on Tarot cards as well as the sand paintings of the Indians. The paintings are grouped in great cycles — revolution of the soul, interior cataclysms — the Cycle of Myths, the Closed Cycle, and then, after his break with Surrealism in 1948, the Cycle of the Withdrawn.

Brauner has held a good many one-man shows at the Galerie Alexandre Iolas in Paris, as well as abroad.

Bibliography:

Sarane Alexandrian: VICTOR BRAUNER L'ILLUMINATEUR, Cahiers d'Art, Paris, 1954

64. Victor Brauner. *The City.* 1959



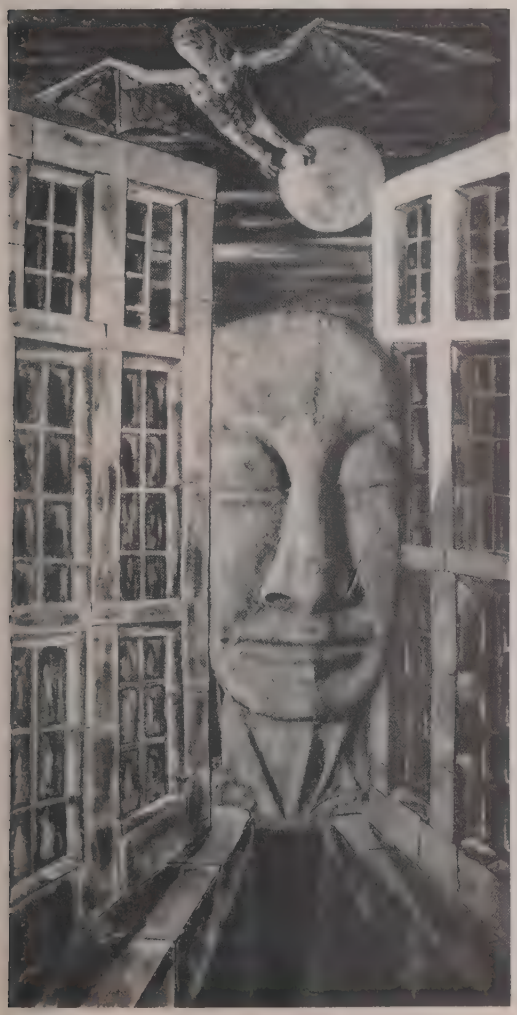
MIOGRAZ DJURIC DADO

Born in Cétinje, Yugoslavia, 1933

At the age of twenty-three Dado went to France, and has had numerous one-man shows both in Paris and New York: Galerie Daniel Cordier (1958-1964), Galerie André François Petit (1967) in Paris; and the Daniel Cordier Gallery (1962-1965) in New York. Among the many international exhibitions in which his work has been seen is that of the Carnegie Institute, Pittsburgh, of 1967.

68. Miograz Djuric Dado. *The Bad Student of Vesale.* 1967

59. Pierre Bettencourt. *Occult Presence.* 1967



PIERRE BETTENCOURT

Born in Normandy, 1917

Bettencourt prefers to work on his own. He has held numerous shows in Paris at such galleries as René Drouin, Daniel Cordier, and Arditti. His circle of friends includes Surrealist writers, among them Pieyre de Mandiargues. At present he lives in Burgundy.

WIFREDO LAM

Born at Sagha La Grande, Cuba, 1902

Lam studied from 1920-1924 at the Academy of Fine Arts in Havana. He traveled to Spain and lived from 1924-1936 in Madrid and then for a year in Barcelona. He went to Paris in 1938, where his acquaintance with André Breton, Max Ernst, Victor Brauner and Oscar Dominguez quickly involved him in the Surrealist movement. Picasso introduced him to Pierre Loeb, and in 1941 Lam went to the Antilles with Breton, André Masson, and Claude Levi-Strauss. In 1942 he went to New York and was exhibited at the Pierre Matisse Gallery. During the five year period after 1947 he made numerous trips. Lam was a member of the Graham Foundation for Advanced Study in Fine Arts in Chicago from 1957-1958. He has participated in many large international exhibitions. He now makes his home in Albisola Mare, Italy, and in Paris.

98. Wifredo Lam. *All Saints' Day.* 1966

127. Joseph Sima. *Land-Light.* 1967

JOSEPH SIMA

Born in Jaromer, Czechoslovakia, 1896

Sima studied under Jan Preisler at the Prague Academy. He was an assistant at the Polytechnical School at Brno, but went to Paris in 1922 and assumed French nationality. He became the artistic director of the para-Surrealist review *Le Grand Jeu* from 1928-1931. He abandoned painting during the War but began again in 1947. He has had several one-man exhibitions in Paris at the Galerie Le Point Cardinal. At present he works alone and lives in Paris.

MATTA (Roberto Echaurren)

Born in Santiago, Chile, 1912

Matta attended the School of Fine Arts in Santiago, and then studied architecture in Paris. At one point he worked with Le Corbusier on the plans for his Radial City. Despite Le Corbusier's prediction of his promise in this field, Matta turned to painting and became one of the leaders of the Surrealist movement. André Breton became very enthusiastic about his first canvases, and up until 1948 Matta was one of the "enfants terribles" of the Surrealist group. Matta contributed to the illustrated edition of Lautréamont's "Chants de Maldoror." The discovery of Lautréamont, who like Matta was South American, had an overwhelming effect on the artist.

During the War, Matta worked with Marcel Duchamp in New York, and it was there that his first large retrospective exhibition was held at the Museum of Modern Art in 1958, although he had exhibited in New York as early as 1940. Matta visited Mexico in 1941, and then lived in Madrid, New York and Rome (1950-1953). His painting became charged with political implications.

"I am only interested in the unknown," says Matta, "and I work for my own astonishment. This astonishment which derives from my canvases comes from the fact that the structures, which seem anything but anthropomorphic, are nevertheless capable of communicating the nature of man and his condition with even more 'fidelity' than his own image can."

Matta has had one-man shows in New York at the Matisse, Janis and Iolas Galleries, at the Frumkin Gallery in Chicago, and at the Drouin and Iolas galleries in Paris. He is represented in the permanent collection of the Museum of Modern Art in New York, and in the principal museums of modern art throughout the world.

Bibliography:

Alain Jouffroy: LE RÉALISME OUVERT DE MATTA, and LA QUESTION DE MATTA, Une Révolution de Regard, Gallimard, Paris, 1964

08. Matta (Roberto Echaurren). *Grimaü: Alive on Target.* 1964-1965

CHARLES LAPICQUE

Born in Theizé, 1898

Lapicque began as an engineer, then turned to art. Since 1925 both Jeanne Bucher and Pierre Loeb have acted as his dealers. He formed a strong friendship with Bazaine, Manessier, and Villon after 1931, and conducted scientific research into the contrast of values. In 1941 he took part in the exhibition, "Young Painters in the French Tradition," at the Galerie Braun. He has had numerous retrospective exhibitions, and has also exhibited at the Carré, Denise René, Galanis, and Dubourg galleries. From 1953-1957 Lapicque traveled extensively by boat and made many visits to Italy. He currently lives in Paris.

100. Charles Lapicque. *The Life of a Tiger.* 1961

63. Francisco Bores. *Summer Evening.* 1965

FRANCISCO BORES

Born in Madrid, 1898

Bores was a member of the avant-garde *Ultraist* group in Madrid in 1922. He went to Paris in 1925, and was influenced by the Surrealist movement, as well as by Picasso and Juan Gris. His style evolved into a form of personal fantasy during a period in Grasse in 1929. He works alone. He has had one-man shows at the Galerie Carré (1956) and the Galerie Villand-Galanis (1966-1967). He lives in Paris.

ILLES AILLAUD

orn in Paris, 1928

illaud's first one-man exhibition was at ie Galerie Niepce in Paris (1952). He as participated since 1959 in the Salon e la Jeune Peinture, and since 1964 in ie Salon de Mai. He was awarded the énéon Prize in 1959. His works have een exhibited jointly with the painters rroyo and Recalcato ("Une passion ans le désert"; "Vivre et laisser ourir.") His many one-man exhibitions iclude those at the Galerie Claude Levin 963) and at the Galerie du Dragon 966). At present Aillaud lives in Paris.

LBERTO GIACOMETTI

orn in Stampa, Switzerland, 1901; died n Coire, Switzerland, 1966

iacometti was the son of Giovanni iacometti (1868-1933), the well known mpressionist painter. His first painting ates from 1913. He spent a year in enice in 1920-21. Although primarily a culptor, he began to paint again in 1947, aking as his subjects landscapes, still fes, and portraits. His work was seen t the Pierre Matisse Gallery in New York n 1948 and 1950, at the Galerie Maeght n Paris in 1951 and at the Venice Bienale in 1956. His numerous retrospective xhibitions include those at the Guggenheim Museum, New York (1955), the London Arts Council (1955), the Kunsthaus n Zürich (1964), the Museum of Modern rt, New York (1965), and the Tate Gallery, London (1965). Among Giacometti's nany honors are the Carnegie Sculpture rize of 1961, the Grand Sculpture Prize t the Venice Biennale of 1962, and the uggenheim Prize of 1964.

83. Alberto Giacometti. *Portrait of Mme Maeght.* 1961

54. Balthus. *The Three Sisters.* 1965

BALTHUS

Born in Paris, 1903

Balthus' work was first exhibited in Paris in 1933 at the Galerie Pierre Loeb. Since 1938 his work has been seen in New York at the Pierre Matisse Gallery. Both the Museum of Modern Art in New York (1956) and the Museum of Decorative Arts in Paris (1966) have held retrospective exhibitions of his art. At present Balthus lives in Rome, where he serves as the Director of the Villa Medici.

Bibliography:

James Thrall Soby, BALTHUS, Museum of Modern Art, New York, 1956

EAN HÉLION

Born in Couterre, 1904

Hélion's early training was as an engineer in Lille, and then as an rchitect in Paris. In 1926 he became acquainted with Torres-Garcia who introduced him to Cubist art. Four years later he met Theo van Doesburg with whom he collaborated in creating "Con-rete Art." After a one-year trip to Russia he became a member f the group, "Abstraction-Création" from 1932-1934, and then pent five years in America. During the war he was captured, scaped, and then returned to America in 1942. His mature paint-ngs were exhibited at the Paul Rosenberg Gallery in 1944, after e abandoned his abstract style in favor of figurative painting. The ollowing year the Baltimore Museum of Art gave him a one-man xhibition. He returned to Paris in 1946 and has subsequently raveled widely in Italy, England, and Austria. At present he vorks alone and lives in Paris.

91. Jean Hélion. *At the Cyclist's.* 1939

MAURICE ESTÈVE

Born in Culan, 1904

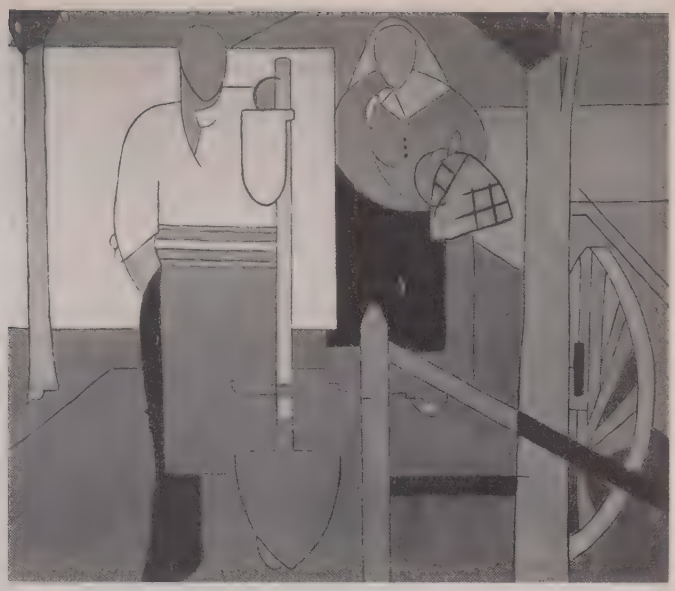
Maurice Estève spent a year in Barcelona (1923) as a typographer and furniture designer before devoting himself to painting. His work is based upon a search for a synthesis of *form—space—light*. He collaborated with Delaunay on the decorations for the Aviation and Railroad Pavilions at the Paris World's Fair of 1937. His one-man shows include those at the Galerie Carré (1948), the Galerie Galanis (1955-1956) in Paris, and retrospectives at the museums of Copenhagen and Hanover. He prefers to work alone, and lives in Paris.

76. Maurice Estève. *The Three Tables*. 1939

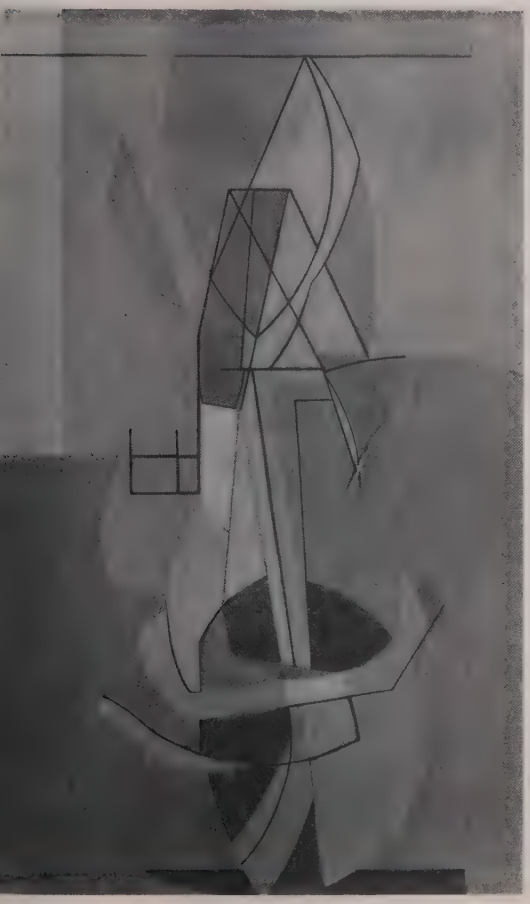
ALBERTO MAGNELLI

Born in Florence, 1888

Magnelli is a self-taught artist. In 1913 he was friendly with the Futurists, and then during a trip to Paris in 1914 he met Apollinaire, Max Jacob, Picasso, Léger, and Gris. Back in Florence in 1915 he executed a series of geometric abstractions, but then returned to figurative painting for the next twenty years. He went back to Paris in 1933, and after a series of "pierres éclatées" reverted to an abstract style. His many exhibitions include those at the Galerie René Drouin (1947), and the Palace of Fine Arts in Brussels (1954). At present Magnelli lives in Paris.



102. Alberto Magnelli. *Peasants with Cart.* 1914



57. André Beaudin. *The Bicycle.* 1951

ANDRÉ BEAUDIN

Born in Mennecy, 1895

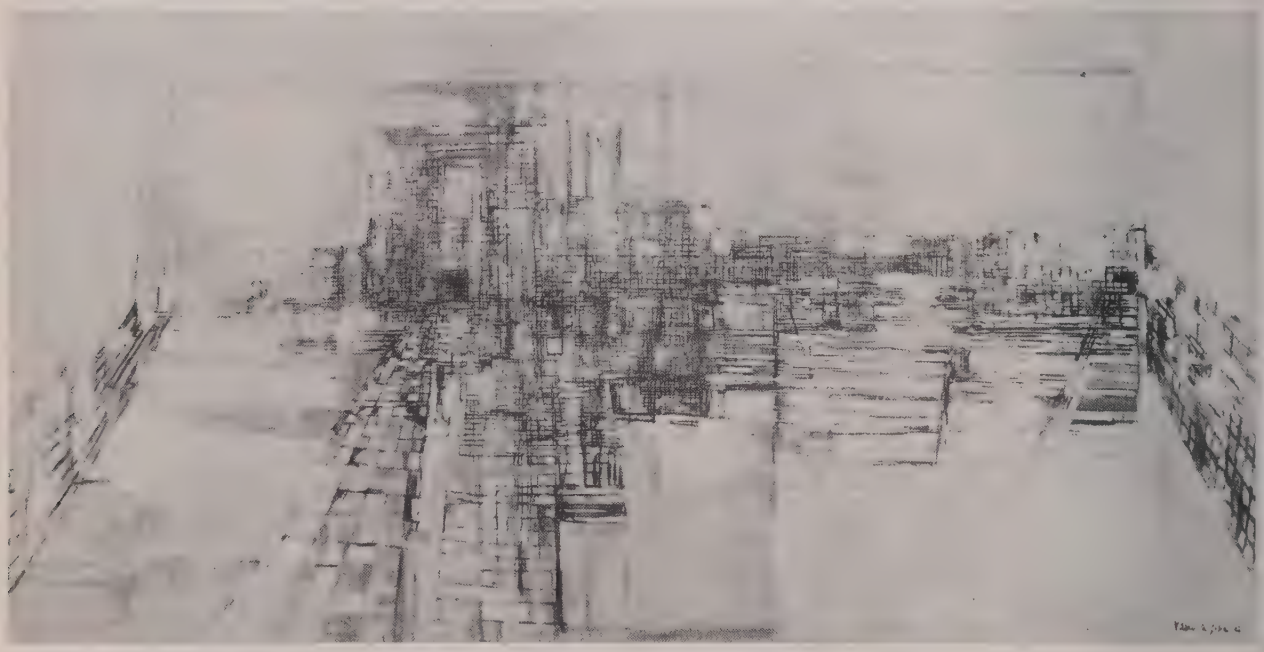
Beaudin began his studies at the Ecole des Arts Décoratifs, and worked there from 1911-1913. He traveled in Italy in 1921, and in that same year was profoundly impressed by a meeting with Juan Gris. His first one-man show took place in 1923, sponsored by Max Jacob. His works have since been exhibited in London, New York and Buenos Aires, as well as in Bern in an important retrospective exhibition in 1953. He is a designer of monumental tapestries, and his work as a lithographer and engraver is to be seen in several books such as Virgil's *Bucolics,* and poems of Éluard, Hugnet, and Francis Ponge. Beaudin currently lives in Paris.

MARIE-HÉLÈNE VIEIRA DA SILVA

Born in Lisbon, Portugal, 1908

Vieira Da Silva began to visit European museums at a very early age. She went to Paris in 1927 and was made a naturalized citizen in 1956. She studied sculpture in the studios of Bourdelle and Despiau, engraving under Hayter, and also frequented the studios of Friesz and Léger. In 1930 she married the painter, Szenes. She made many trips through Europe and South America during the Second World War. Her work has been exhibited at the Galerie Jeanne Bucher since 1933, and at the Galerie Pierre since 1949. She is a regular contributor to the Salon de Mai. Among her honors are the Grand Prize at the Biennale of Sao Paulo and the Grand National Prize in Art (1966). She is represented in the most important French and foreign museum collections.

149. Marie-Hélène Vieira da Silva. *The Esplanade.* 1967



NICOLAS DE STAËL

Born in St. Petersburg, Russia, 1914; died in Antibes, 1955

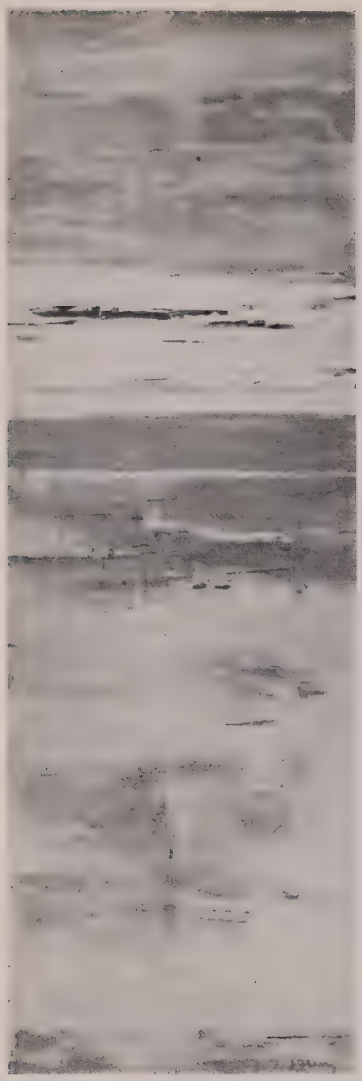
De Staël came from an aristocratic Russian family which had to flee Russia during the Revolution. They went to Poland in 1919, and then to Brussels, where Nicolas, by then an orphan, was given an excellent education in the classics and the fine arts. During a trip to the Netherlands at the age of 16, he discovered the paintings of Hals, Rembrandt, Vermeer, and the landscapist, Seghers. They were to have a profound influence on his art, after his experience with Flemish expressionism.

In 1932 De Staël went to Paris and subsisted as a set designer while copying the work of Chardin. At this time he also became interested in the work of Matisse, Soutine and Picasso. He took trips to Morocco, Spain and Algeria, where he fell in love with the brilliant light. In 1939 he joined the Foreign Legion, but by 1942 was in Nice where he became friends with Sonia Delaunay and Goetz. Later in Paris he was close to Georges Braque. His works were exhibited in 1945 at the Galerie Jeanne Bucher, the Galerie Dubourg (1954), and the Rosenberg Gallery in New York.

De Staël's work constantly swung between abstraction and figuration, refusing to adhere to any contemporary school. Even when there is no subject matter, the canvas has an emotional quality, which separates it definitely from the disembodied purity of total abstraction. In "The Roofs" the solidity of the masses is contrasted to the "liquidity" of the sky in an extraordinary conjunction of power and grace. The unifying light brings the marvelous refinement of the greys together with the heavy, Cyclopean appearance of the roof masses, which have been plastered on with a trowel. All accident, all complexity have been banished from this work of supreme simplicity.

De Staël's work is represented in numerous private and public American collections, and in important European museums (London, Paris, Basel, Düsseldorf).

133. Nicolas de Staël. *The Roofs.* 1952



136. Arpad Szenes. *Vertical Development of the Horizon*, 1967

ARPAD SZENES

Born in Budapest, 1900

Szenes went to Paris in 1925 and worked with Lhote, Léger, and Bissière. His abstract work was exhibited at the Salon des Surindépendants from 1932-1938. Szenes lived in Brazil from 1939-1947. He has exhibited in the Salon de Mai, and has had one-man shows in Lisbon, Rio de Janeiro, and, on several occasions, at the Galerie Jeanne Bucher in Paris. At present he lives in Paris.

GENEVIÈVE ASSE

Born in Vannes, 1923

Geneviève Asse studied at the École Nationale des Arts Décoratifs in Paris, and has participated in the major Parisian salons, such as the Salon de Mai and the Salon des Réalités Nouvelles. Her one-man shows include exhibitions in Milan (Galerie Lorenzelli, 1960), Paris (Galerie Schoeller, 1962), Zürich (Galerie Lienhart, 1964), Oslo (Kunstnernes Hus, 1965), and Lausanne (Deuxième Salon des Galeries Pilotes, 1966). She is currently living in Paris.

50. Geneviève Asse. *Circle-Landscape*, 1966

GEER VAN VELDE

Born in Lisse, Holland, 1898

Van Velde went to Paris in 1925. His works were exhibited in the Salon des Indépendants from 1926 to 1930. His first one-man exhibition was at the Galerie Maeght in Paris in 1946. Two years later his works were exhibited in New York at the Kootz Gallery. Among the many international exhibitions in which his works have appeared were those in Brussels (1958), Documenta II in Cassel (1959), and the Sao Paulo Biennale (1963). Van Velde currently lives in Paris.

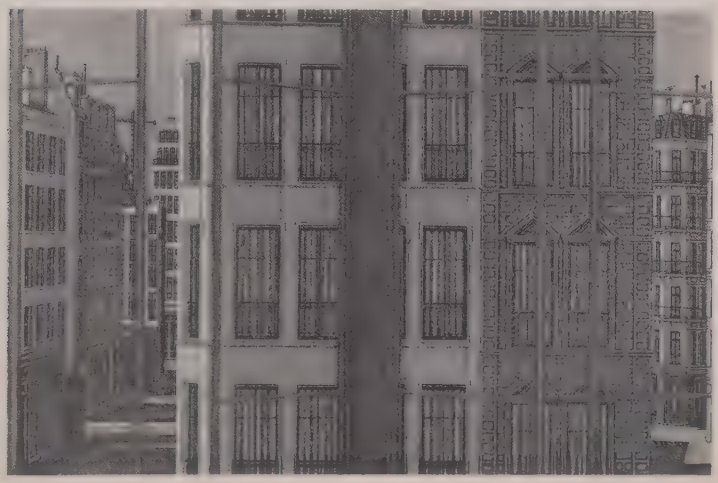
144. Geer Van Velde. *Composition.* 1962

PIERRE CHARBONNIER

Born in Vienne (Isère), 1897

Charbonnier's training included study at the Ecole des Beaux-Arts at Lyon and at the Ranson Academy in Paris. His work has brought him into close association with Vuillard and Ker Xavier Roussel. Among his activities has been designing film sets for Robert Bresson. Charbonnier currently makes his home in Paris, where he works alone.

66. Pierre Charbonnier. *Windows.* 1960-1963



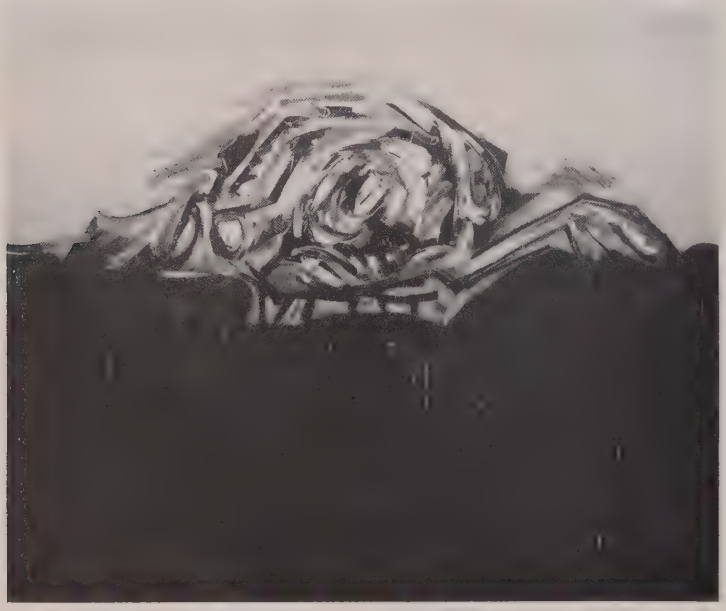
PAUL REBEYROLLE

Born in Eymoutiers (Haute-Vienne), 1926

Rebeyrolle has been enthralled with drawing since his childhood. In 1945 he arrived in Paris to devote himself to painting. At that time he was drawn toward a violent form of realism. In 1950 he won the Prix de la Jeune Peinture; in 1951, the Prix Fénéon. He held his first one-man show at the Galerie Drouant-David in Paris that same year. He also participated in the Salon de Mai, and has held numerous one-man shows since then: at the Marlborough Galleries in London in 1953; the Maison de la Pensée Française in 1956; the Galerie Schoeller and the Galerie Maeght (1967). He lives in Montrouge, near Paris.

121. Paul Rebeyrolle. *Untitled.* 1965

124. Antonio Saura. *Imaginary Portrait of Goya, No. 1.* 1966-1967



ANTONIO SAURA

Born in Huesca, Spain, 1930

Saura began to paint around the age of sixteen, but then became sick with a lingering illness. He lived in Paris from 1953-1957 and worked with the Surrealist group. In 1956 his paintings were exhibited at the Museum of Contemporary Art in Madrid, where he founded the group, "El Paso." Saura's exhibitions are many: Galerie Stadler, Paris (1957, 1959, 1963, 1965, 1967), Pierre Matisse Gallery, New York (1961-1964), Palace of Fine Arts, Brussels (1963), Stedelijk Museum, Amsterdam (1964), Institute of Contemporary Art, London (1966). He was awarded the Guggenheim Prize (1960) and the Carnegie Prize (1964), and his work is represented in important museums of modern art. Currently Saura lives in Madrid and Paris.

114. Louis Nallard. *Object on a Wall.* 1965

LOUIS NALLARD

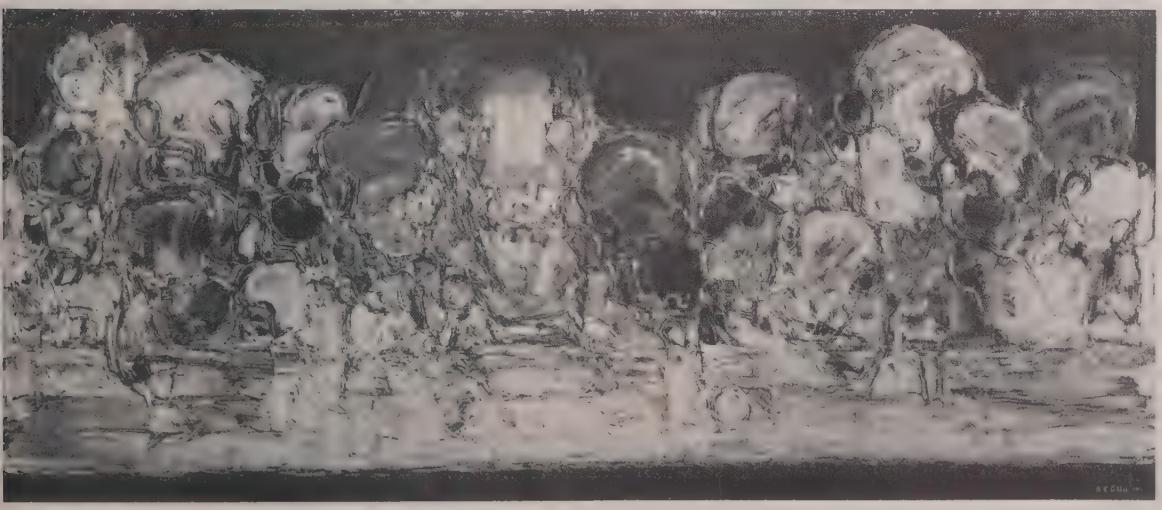
Born in Algiers, 1918

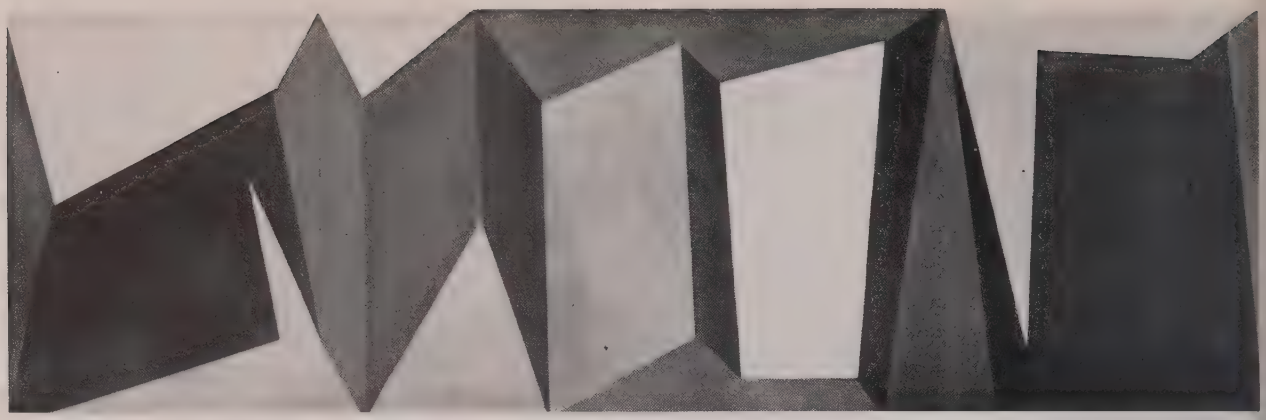
Nallard completed school and studied music in Algiers. He began to paint in 1930 and exhibited at an extremely early age in Algiers. His first exhibition of non-figurative painting took place in 1945. He moved to Paris in 1947 where he has participated regularly in the Salon de Mai and has been the subject of several one-man exhibitions at the Galerie Jeanne Bucher (1957, 1967). At present Nallard lives in Paris, although he has traveled to Holland and Spain.

R. E. GILLET Born in Paris, 1924

Gillet studied at the Boulle School (1939), and then at the School of Decorative Arts (1944). In 1946 and 1948 he was a professor at the Julian Academy in Paris. Since 1955 he has participated in the Salon de Mai. He has had numerous one-man exhibitions in Paris and elsewhere: the Craven, Ariel galleries and the Galerie de France, in Paris, and the Lefebre Gallery, New York (1961). His honors include the Fénéon Prize of 1954 and the Catherwood Prize of 1955. At present he lives outside of Paris.

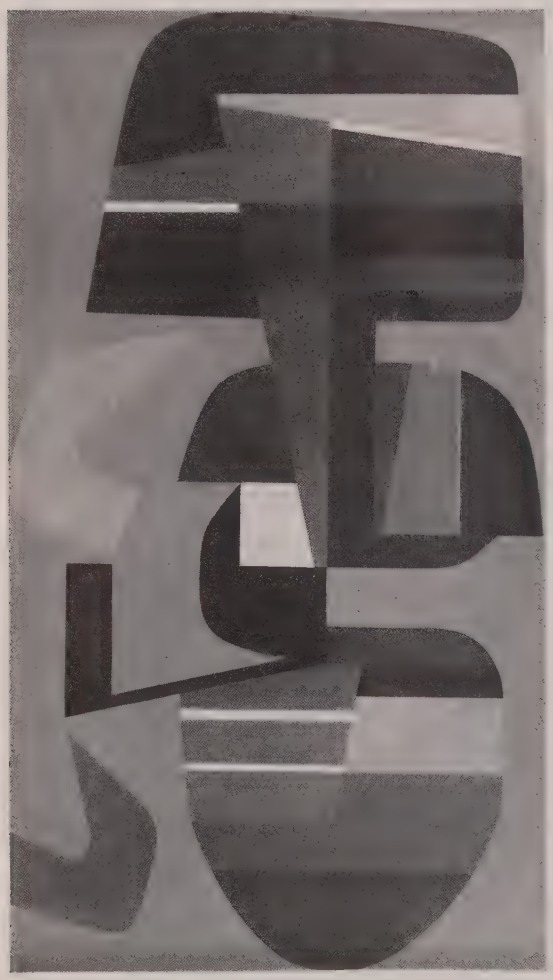
84. R. E. Gillet. *Holy Communion.* 1965





113. Richard Mortensen. *Opus Rouen.* 1956

72. Jean Dewasne. *Badia.* 1967



RICHARD MORTENSEN

Born in Copenhagen, 1910

Mortensen studied for two years at the Academy in Copenhagen and then worked alone. In Berlin he discovered the paintings of Kandinsky. He produced his first abstract work in 1933, then in 1937 went to Paris and joined the group of painters at the Galerie Denise René. He prepared the sets for the theatrical production, *L'Histoire du Soldat,* by Ramuz. Mortensen was awarded the Edvard Munch Prize in 1946 and the Kandinsky Prize in 1951. He has also worked as an engraver. Currently he lives in Paris and Copenhagen.

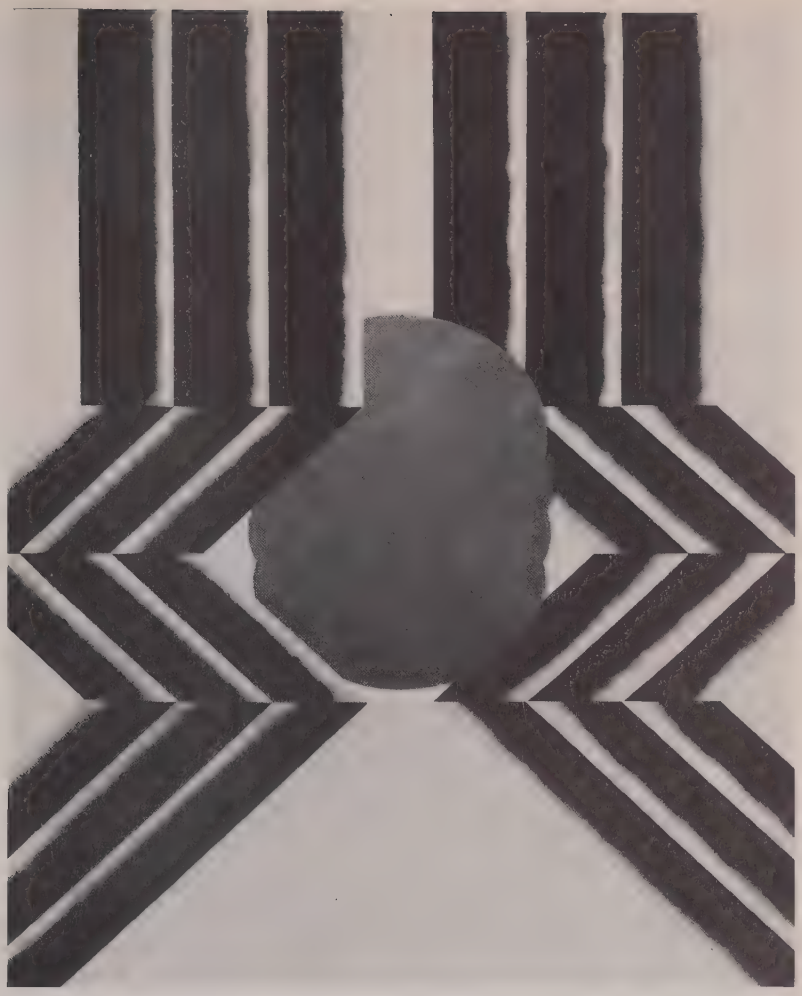
JEAN DEWASNE

Born in Lille, 1921

Dewasne started painting at the age of twelve. He took classical courses in philosophy and also pursued very advanced musical studies. He worked at the École Nationale des Beaux Arts in Paris, and took two years of architecture. He exhibited for the first time in 1941, although his first abstract paintings were not created until 1943. He was one of the first artists to work for abstraction after the last war, along with Hartung, Schneider, de Staël, Poliakoff and Soulages. In 1946 he won the Kandinsky Prize. He contributed to the foundation of the "Réalités Nouvelles," and held his first one-man show at the Galerie Denise René in Paris in 1949.

In 1950 Dewasne founded the "Atelier d'Art Abstrait," where the most recent advances in artistic techniques are studied. For three years he organized the "Lectures on Abstract Art," held opposite the church of St. Germain des Prés. In 1951 he invented his "Anti-Sculptures."

Dewasne has traveled a great deal and has held exhibitions throughout Europe and in North and South America. He lives in Paris, where he has written many articles and lectured frequently.



135. Kumi Sugai. *National Route No. 6.* 1965

KUMI SUGAI

Born in Kobe, Japan, 1919

Sugai studied at the School of Fine Arts in Osaka. He went to Paris in 1952 and has had several one-man shows there at the Galerie Creuzevault (1958, 1963); as well as at the Kootz Gallery (1959, 1960, 1964) and the Lefebre Gallery (1967) in New York. Three retrospectives have been devoted to his work: at the City Museum of Leverkusen (1960), at the Kestner-Gesellschaft in Hanover (1963), and at the Kunstnernes Hus in Oslo (1967). Sugai has created an important mosaic in the Margarine-Union Building in Hanover, and works as well in engraving and lithography. Among his honors are the David E. Bright Foundation Award at the Venice Biennale (1962), the Prize of the Biennale at Sao Paulo (1965), and the Grand Prize at the Graphic Arts Biennale in Cracow (1966). At present he lives in Paris.

62. Roger Bissière. *The Garden Tonight.* 1961

ROGER BISSIÈRE

Born in Villeréal, 1888; died in Boissiérettes, 1964

Bissière studied at the School of Fine Arts in Bordeaux, but then went to Paris in 1910, where he met André Lhote and Georges Braque. In 1920 he joined Le Corbusier in the "Esprit Nouveau" group, for whom he wrote his famous "Notes" on Ingres, Seurat and Corot. Shifting between different styles, Bissière's painting at this time was often hesitant and academic. Nevertheless, he was a most influential teacher at the Ranson Academy from 1925-1938, numbering among his students Le Moal, Manessier and Bertholle. So discreet was his teaching that he was able to play an essential role in the development of their styles, and to contribute in this way to one of the most important new currents in contemporary French painting.

Bissière moved to Boissiérettes in 1939, and this became a turning point in the development of his style. During the War, he created a series of curious stitched and embroidered wall hangings which were exhibited at the Galerie Drouin in Paris in 1946. After that he returned refreshed to his painting.

From 1947 until his death Bissière finally found himself in his "Images without Title," his engravings for the "Canticle" of St. Francis, his "Journal." In his paintings, interior as well as exterior landscapes, can be found the seasons and the strongholds of his heart. In them he found a balance between form and sensation.

Bissière, modest and solitary, always avoided official honors. In 1964 his work occupied the large gallery of the French pavilion at the Venice Biennale, but he refused to compete for the prizes.

Bissière exhibited extensively in France and abroad. He won the National Art Prize in 1952, participated in the Biennales at Venice (1954, 1964) and Sao Paulo (1955), and in Documenta I and II in Cassel (1955, 1959). Retrospective exhibitions of his work have been held in Hanover (1957), Eindhoven (1958), Amsterdam (1958, 1966) and Paris (1959, 1966). He created important stained glass windows for the Cathedral of Metz in 1960.

Bibliography:

Exhibition Catalog: BISSIÈRE, Musée National d'Art Moderne, Paris, 1959

Exhibition Catalog: BISSIÈRE, Musée des Arts Décoratifs, Paris, 1966

JEAN BAZAINE

Born in Paris, 1904

Bazaine began his studies in the field of literature. He then studied sculpture at the National School of Fine Arts in Paris, but turned entirely to painting in 1924. Bonnard and Gromaire encouraged him in this decision at the time of his first one-man show in 1932. It was they who warned him never to forget the importance in art of what Gromaire called "the essential charge" of reality.

Bazaine won the Blumenthal Prize in 1938 and was one of the organizers of the 1941 exhibition of "Jeunes Peintres de Tradition Française," which served as the manifesto of the new generation of artists. Bazaine is the author of "Notes sur la Peinture d'Aujourd'hui" (1948-1953-1955), in which he discusses his theories of painting. He writes that he has always searched for the interior geometry of an object rather than for its exterior appearance. The outlines, he adds, have never seemed important to him. His drawings illustrate his theories well: the unity of the universe, the fundamental identity of "the bark of a tree," "the eddies of the sea," of stones and faces, of the internal movement of a dancer or the growth of a tree. Under a "rain of appearances, the great essential signs" can be seen in his canvases. They are at the same time the reality of the artist and of the universe as well. This sumptuous and sacred art demands the monumental as a backdrop: Bazaine has designed stained glass windows for the church at Assy (1944-1946), and for Saint-Severin in Paris last year. He has also executed mosaics for the church at Audincourt (1948-1951) and for the UNESCO Building in Paris (1958). He has had numerous one-man shows, has appeared in many international expositions, such as the Sao Paulo Biennial (1951); "Younger European Painters," Guggenheim Museum, New York (1953); "The New Decade," Museum of Modern Art, New York (1955); and Documenta II and III in Cassel (1959, 1964). Bazaine has had retrospective exhibitions in Berne (1958) and at the National Museum of Modern Art in Paris (1966). The artist currently lives in Paris.

Bibliography:

BAZAINE, Maeght, Paris, 1953

Exhibition Catalog: BAZAINE, Musée National d'Art Moderne, Paris, 1965

56. Jean Bazaine. *Zeeland*. 1957

51. Jean Atlan. *La Kahena.* 1958

JEAN ATLAN

Born in Constantine, Algeria, 1913; died in Paris, 1960

Atlan left Algeria in order to study philosophy in Paris. He had also written poetry, but in 1944 decided to devote himself entirely to painting. His work was exhibited that year at the Salon des Surindépendants and at the Galerie Denise René. In 1945 Atlan worked with the lithographer, Mourlot, and illustrated Kafka's "Description d'un Combat." In 1947 his paintings were shown in a one-man exhibit at the Galerie Maeght.

Atlan wrote: "Painting is an adventure which puts man in touch with the redoubtable forces of destiny and nature, both within and outside himself." This almost apocalyptic definition of art should be enough to counteract the continuing claim that Atlan's work is abstract in intention. Instead, it expresses the endless struggle of organic forces against the powers of death. Charcoal arabesques give Atlan's canvases their essential structure. For their rhythms they use phosphorescent yellows and oranges, which are less the expression of the purely rational and plastic preoccupations of abstract art, than magic and powerful incantations. Drawing and color here celebrate the cult of a primitive energy in which there are souvenirs of African and Berber art, of the artist's native sun and his return to his roots.

"La Kahena" evokes the memory of that fabulous Jewish queen who succeeded in the 7th century in spreading her dominion over the Berber tribes of Tunisia. She was unable to overcome the Arabs and died alone, deserted by even her closest followers.

Atlan was a contributor to the Salon de Mai from 1949 until his untimely death in 1960. His works were shown in 1957 at the Palace of Fine Arts, Brussels, and at the Antibes Museum, as well as at the Contemporaries Gallery in New York in 1960. He was given a large retrospective exhibition at the Museum of Modern Art in Paris in 1963.

Bibliography:

Bernard Dorival: ATLAN, Tisné, Paris, 1962

ALFRED MANESSIER

Born in Saint-Ouen, 1911

While Manessier began by studying architecture, at the same time he visited the Louvre and worked at several of the Montparnasse art academies. In 1935 he entered the Ranson Academy, where he studied with Bissière, and met Le Moal and Bertholle. Along with Bazaine, they exhibited in the "Jeunes Peintres de Tradition Française" show at the Galerie Braun in 1941. Two years later Manessier's life was changed by a brief stay at the Trappist Monastery at Soligny. He has since become, after Rouault, one of the most important French religious painters of the 20th century.

Coming from a working class family from Picardy, Manessier has kept his love for bare horizons, sand and water, where nothing takes place and where the least detail becomes a "sign." He has found these landscapes again in Holland, in Beauce above Verdun, and in Provence. His paintings, like his stained glass windows, have the same quality of great simplicity and the same silence.

"Abstraction," the painter has written, "is the means by which the painter can better find his own reality and discover what is essential to him. It is only after attaining this goal that he can then find his measure, and bring it forth revitalized into the exterior reality of the world."

Manessier has designed stained glass windows for such churches as Les Briseux and All Saints' Church in Basel, as well as created religious tapestries with Plasse Le Caisne. His works have been exhibited in the following retrospectives: Palace of Fine Arts, Brussels (1955); Kunsthaus in Zurich (1959); and the Phillips Collection, Washington, D. C. (1964). At present Manessier lives in Paris.

Bibliography:

Jean Cayrol: MANESSIER, Le Musée de Poche, Paris, 1955

104. Alfred Manessier. *Great Sacred Image.* 1963

PIERRE SOULAGES

Born in Rodez (Aveyron), 1919

Born in a countryside rugged with rocks and black trees, drawn to an art which is heavy as stone, whether dolmen or Romanesque steeple, Soulages has translated this quality into his paintings in its purest form.

Soulages attended the lycée in Rodez and began to paint at a very early age. He has always been fascinated by prehistoric and Romanesque art. During a trip to Paris at the age of 18, he was profoundly impressed by the work of Cézanne and Picasso. He spent two years at the Regional School of Fine Arts in Montpellier, and then went to Paris in 1938. He spent the War years in his native countryside, but returned to Paris in 1946. It was at this time that he began his first abstractions with brown or black bands on white backgrounds.

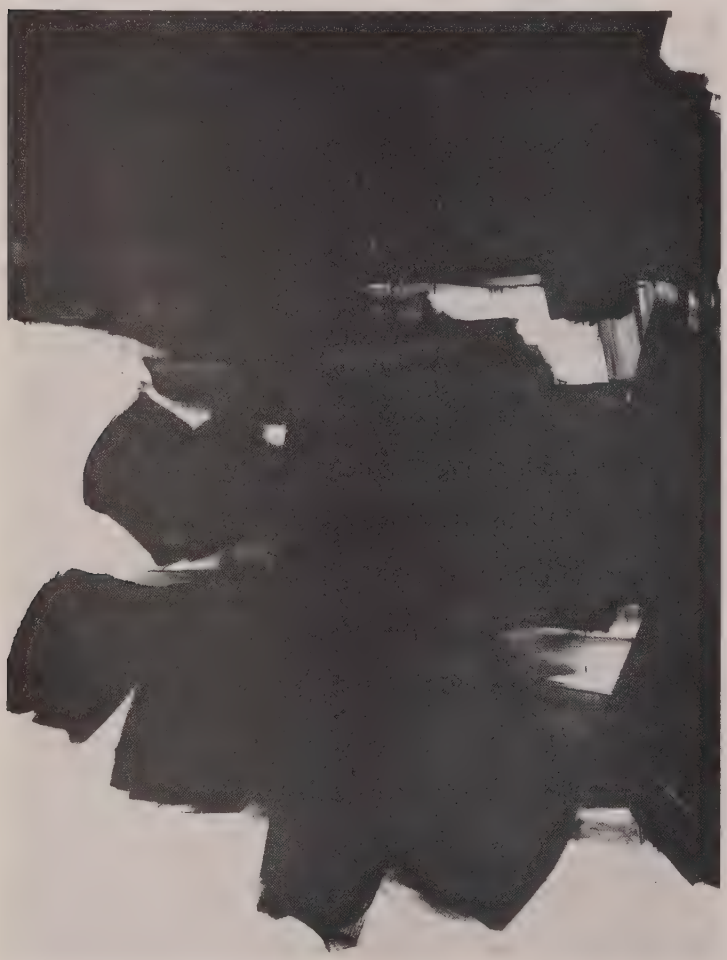
"The stronger the rhythm," he wrote, "the less an image is possible, that is, an effort at figurative association. If my painting has no recognisable anecdote, it is owing, I think, to the importance I give to rhythm, to the movement of form in space, and to the disruption of space by time."

This rhythmic art, composed of large and anonymous horizontal and vertical bands, creates a fusion of movement with immobility. Even though the paintings are slowly and carefully scanned, the eye nevertheless sees them in an instant. They create in this way a fusion of the eternal with the immediate — not the fugitive moment of the Impressionists, nor the vivid flash of the action painters, but the Bergsonian instant, when intuition is able to seize the totality of being.

Following a logical evolution, Soulages has added transparent color areas to the heaviness of his earlier forms. This makes his compositions more "readable" in depth, rather than staying on the picture plane.

Soulages exhibited in the Salon des Surindépendants in 1947. He designed sets and costumes for several plays, such as Graham Greene's "The Power and the Glory" in 1951. He has been honored with many retrospective exhibitions, such as in Hanover (1960), Essen (1961), Boston (1962), Copenhagen (1963), Houston (1966), and Paris (1967), as well as one man shows in Paris (Galerie de France) and New York (Kootz Gallery). He has taken part in important international exhibitions and was awarded the Carnegie Prize in 1964. The National Museum of Modern Art in Paris honored him with a retrospective exhibition in 1967.

130. Pierre Soulages. *Composition — June 19, 1963.* 1963



Bibliography:

Hubert Juin: SOULAGES, Musée de Poche, Paris, 1957

Exhibition Catalog: SOULAGES, Musée National d'Art Moderne, Paris, 1967

SIMON HANTAI

Born in Bia, Hungary, 1922

Hantai studied at the School of Fine Arts in Budapest from 1941-1944, and was also actively involved in politics during the period 1943-1947. He traveled to Italy in 1948, and has been in Paris since 1949. He met André Breton in 1952, who sponsored him in an exhibition at the Galerie Étoile Scellée the following year. He has since abandoned Surrealism in favor of abstract mural painting. Hantai's work has been shown at the Galerie Jean Fournier in Paris. He currently lives in the outskirts of that city.

86. Simon Hantai. *1967 — Meun. No. 4.* 1967

109. Jean Messagier. *Summer Giant.* 1967

JEAN MESSAGIER

Born in Paris, 1920

Messagier entered the École Nationale des Arts Décoratifs in 1942. Since then he has made numerous voyages and had many one-man shows in such cities as Paris, Brussels, Geneva, Berlin, Munich, Turin, Copenhagen, Tokyo, and New York. His many international exhibitions include the Guggenheim (1950), Musée des Arts Décoratifs, Paris (1960), the Venice Biennale (1962) in which he was awarded the Marzotto Prize, Documenta (1964), Carnegie Institute (1964), Sao Paulo Biennale (1965), and Salon des Galeries Pilotes, Lausanne (1966). Currently Messagier lives in Paris.

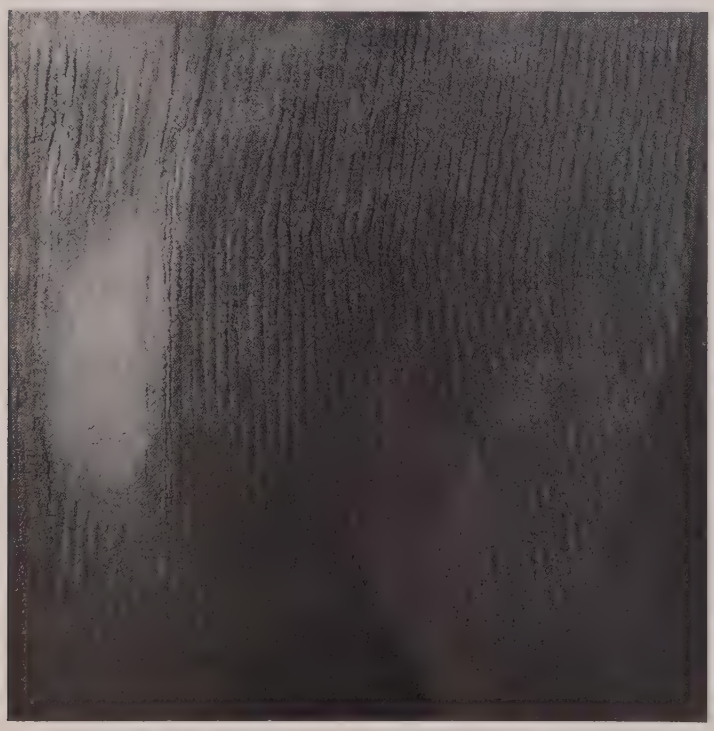
PIERRE TAL COAT

Born in Clohars Canoët (Brittany), 1905

Tal Coat was born into a family of Breton fishermen. He spent a period in Paris from 1924-1926, and then moved to Doélan, near Pouldu. At this time he was painting figurative Expressionist canvases. In 1931 he took part in the *"Forces Nouvelles"* exhibition in Paris. He was deeply moved by the Spanish Civil War in 1936. In 1940 he lived in Aix-en-Provence, and then some three years later moved to Château Noir. He has also spent short periods in Burgundy. He held several exhibitions at the Galerie de France after 1943, and since 1954 has been shown at the Galerie Maeght. He works alone, and lives in the outskirts of Paris.

137. Pierre Tal Coat. *The Breach.* 1959

141. Raoul Ubac. *In the Shadow of a Field.* 1966



RAOUL UBAC

Born in Malmédy, Belgium, 1910

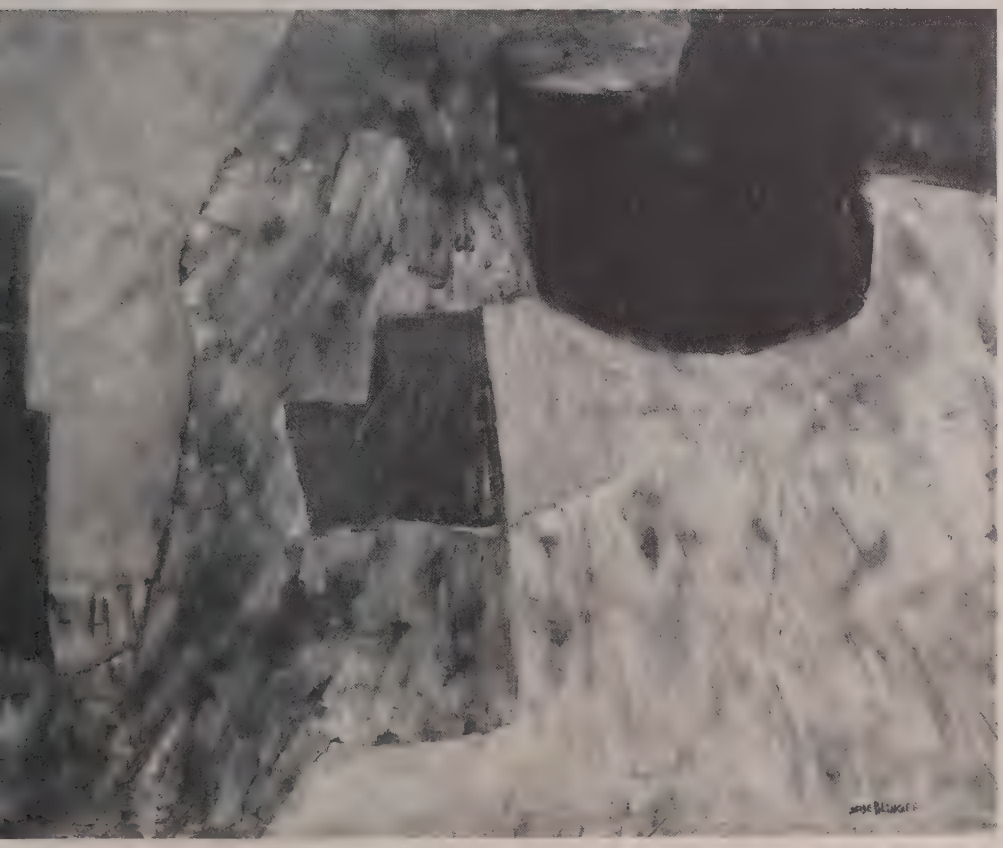
Ubac originally intended to be a conservationist. When he went to Paris in 1929, however, he enrolled at the Faculty of Letters. He traveled throughout Europe. After 1932, he devoted himself to Surrealist photography under the influence of Max Ernst and Man Ray. From 1934 on he contributed regularly to the review, *Minotaure,* and was actively involved in the great Surrealist exhibition of 1937. Since 1943 his style has followed a different path. He exhibited at the Redfern Gallery, London, in 1946 and since 1950 at the Galerie Maeght. He has worked in lithography and engraving. Ubac currently lives on the outskirts of Paris, and belongs to no artistic groups.

SERGE POLIAKOFF

Born in Moscow, 1906

Poliakoff first emigrated to Paris in 1924, and then went on to London in 1937. The following year his meeting with Kandinsky, Freundlich, and Delaunay influenced him towards a more abstract style. His paintings were exhibited in the Salon des Indépendants from 1938 to 1945, and then in the Salon de Mai after 1946. He has had numerous one-man shows, including an exhibition at the Galerie Denise René (1947) and at the Palace of Fine Arts in Brussels (1953). Among his awards is the Kandinsky Prize won in 1948. At present Poliakoff lives in Paris.

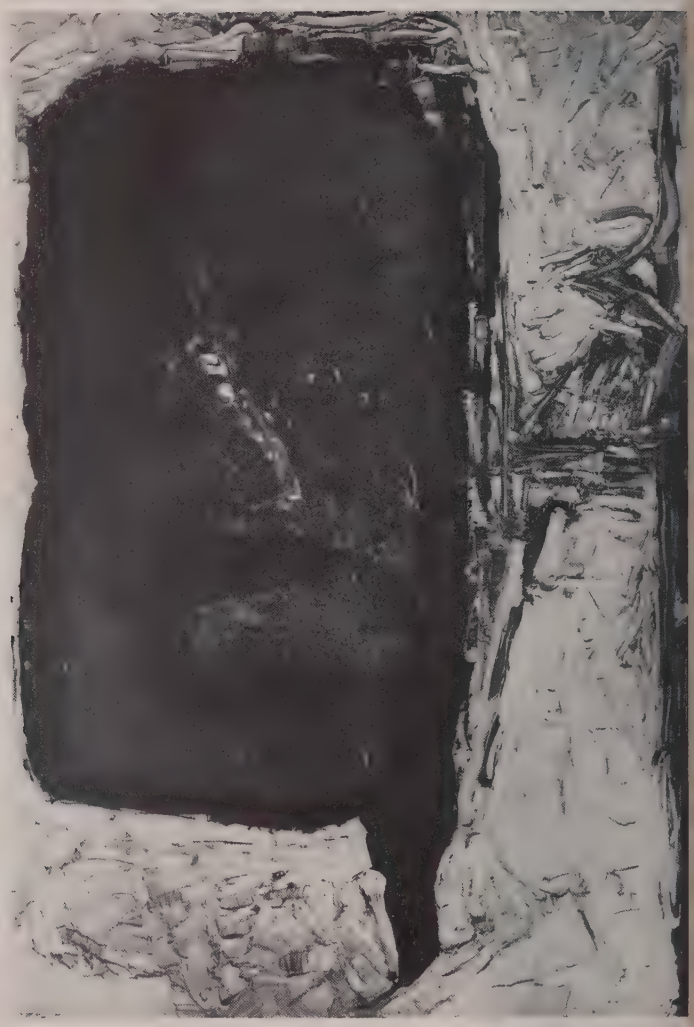
7. Serge Poliakoff. *Red and Orange Composition.* 1960



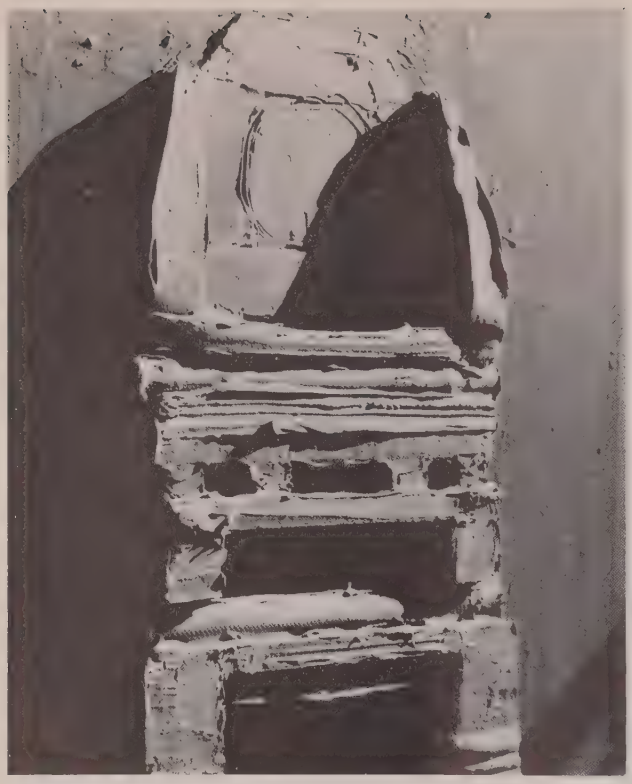
JEAN-PAUL RIOPELLE

Born in Montreal, 1924

After studying academic art, Riopelle studied mathematics at the Polytechnical School at Montreal. He then returned to painting, and, in 1945, under the influence of André Breton's writings on Surrealism and painting, his style became more spontaneous. He moved to Paris in 1946, and the following year exhibited in the International Exhibition of Surrealism at the Galerie Maeght. His many one-man exhibitions include those at the Galerie Pierre (1952), Galerie Rive Droite (1954), Galerie Maeght (1967), all in Paris; and abroad, at the Phillips Collection in Washington, D. C. (1963), the Quebec Museum, and the Pierre Matisse Gallery in New York. He was the only Canadian artist at the Venice Biennale in 1962. He was awarded the UNESCO Prize. At present Riopelle lives in Paris.



123. Jean-Paul Riopelle. *The Masks.* (Triptych) 1964



69. Horia Damian. *The Throne.* 1966

HORIA DAMIAN

Born in Bucharest, 1922

Damian came to Paris in 1946, working first in the studio of André Lhote, and then with Fernand Léger. He adopted an abstract style in 1949. Two years later he made the acquaintance of Herbin. Recently his style has returned towards the Symbolists. He has had one-man shows at the Galerie Arnaud and Galerie Stadler in Paris. Damian currently makes Paris his home.

POL BURY

Born in Haine-Saint-Pierre, Belgium, 1922

Until 1945 Bury's style was Surrealist, but from 1947 to 1953 his major interest was in abstract painting. Bury's "mobile planes" were first exhibited in 1953. He is actively involved with the "Zero" and "Dynamo" groups, and since 1955 has served as co-editor with André Balthazar of the "Daily Bül." He has also written a book, *La Boule et le Trou.* Bury currently lives in the Seine et Oise district.

65. Pol Bury. *Flat Iron Building, New York.* 1966

PHILIPPE HOSIASSON

Born in Odessa, Russia, 1898

Hosiasson's early law studies were interrupted by frequent traveling. In 1922 he went to Berlin where his paintings were exhibited at the Flechtheim Gallery and where he worked as a set designer for the Romantic Ballets. He went to Paris in 1924 and was one of the founders of the Salon des Surindépendants in which his work was exhibited until 1939. Until about 1947, when he adopted a non-figurative style, his paintings were generally eclectic in character. His works have appeared in the Salon de Mai since 1948. They have also been exhibited at the Galerie Stadler (1956) and the Galerie Flinker (1967). He lives in Paris and works alone.

92. Philippe Hosiasson. *Painting.* 1965

ANDRÉ LANSKOY

Born in Moscow, 1902

Lanskoy went to Paris after the Russian Revolution, in 1921. In 1924 he came to the attention of Wilhem Uhde, who put him into contact with Bing. He used the theme of figures in interiors. In 1925 his work was exhibited at the Galerie Bing, and, three years later he met the collector, R. Dutilleul, who purchased all his work during the next fifteen years. His first semi-abstract paintings were created in 1938, and by 1942 he had totally abandoned figurative painting. He has had three exhibitions at the Galerie Louis Carré, in 1948, 1952, and 1957. His work includes many tapestry designs and illustrations for books such as *La Genèse, Le Journal d'un fou,* and Pierre Lecuire's *Cortège.* He now lives in Paris.

99. André Lanskoy.
An Instant of Silence. 1967

143. Bram Van Velde. *Untitled.*

BRAM VAN VELDE

Born in Zonderwonde, Holland, 1895

Van Velde spent a difficult childhood in Leiden and The Hague. He became a housepainter, and then a de signer in a luxury shop. He traveled to Germany in 1922, at which time his work showed Expressionis tendencies. He went to Paris in 1924 but then moved to the Balearic Islands in 1932. After a period of dis couragement he abandoned his painting for a short time, but then recommenced in 1945, showing his work at the Galerie Mai. His work came to the attention of Samuel Beckett and Georges Duthuit. He has had several one-man exhibitions in Paris: Galerie Maeght (1948, 1952), Galerie M. Warren (1955, 1957), Galerie Knoedler (1961, 1962), as well as in New York: Kootz Gallery (1948), Knoedler Gallery (1962). Van Velde has been the subject of retrospective exhibitions in museums in Berne (1958), Amsterdam (1959), and differ- ent museums in America (1965). At present he is living in Paris and Geneva.

ÉDOUARD PIGNON

Born in Marles-les-Mines, 1905

Pignon comes from a family of miners, and worked in the mines himself until the age of fifteen. He went to Paris in 1927 and worked at many jobs while studying drawing and sculpture. In 1941 he took part in the exhibition, "Jeunes Peintres de Tradition Française," at the Galerie Braun in Paris. But in contrast to the contemplative and austere works shown, his paintings were naturalistic and humanistic. Encouraged by Picasso, Pignon was able to devote himself entirely to art after 1943. He worked a long time to rid himself of the influence of Cubism, especially that of Picasso. As late as 1947-48, his variations on the theme, "Ostend," seemed to tie his work to the elegant and glacial purity of Magnelli.

Nevertheless, after 1950 came the series of "Nudes" and "Olive Trees," where space is no longer the field where form expands and contracts, but an arena in which innumerable forces meet and clash. Henceforth Pignon seemed to become a modern avatar of northern Baroque, in his exaltation of vital dynamism and in his choice of subject matter. Indeed, in recent canvases, his work recalls so-called "action painting." Nevertheless, far from losing himself in empty gestures, Pignon prefers the meeting of man with the elements to the mere meeting of the artist with his canvas. This serves as proof of his obstinate attachment to the reality of life. Pignon has explained his directed "action painting" in his book, "Search for Reality."

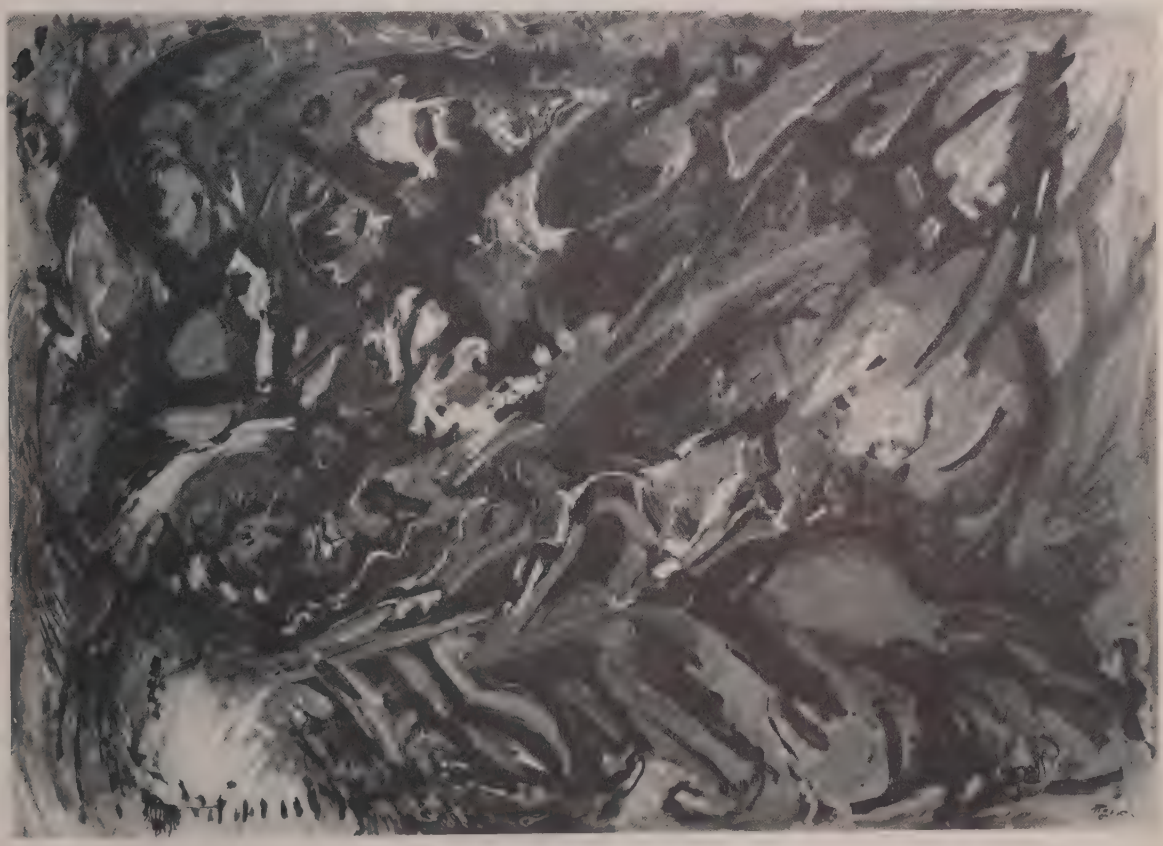
Pignon has had many one-man shows in Paris, Geneva (1964), Lucerne, Charleroi (1965) and elsewhere. He was given a retrospective exhibition at the Museum of Modern Art in Paris in 1966. At present Pignon lives in Paris.

Bibliography:

Henri Lefebvre: PIGNON, Le Musée de Poche, Paris, 1956

Edouard Pignon: LE QUÊTE DE LA RÉALITÉ, Gonthier, Paris, 1966

115. Édouard Pignon. *The Great Wheat Growers.* 1962



GÉRARD SCHNEIDER

Born in Sainte-Croix, Switzerland, 1896

Schneider completed his college studies in Neuchatel and then went to Paris in 1916. He studied at the École Nationale des Arts Décoratifs and also at the École des Beaux Arts. After a brief return to Switzerland he was again in Paris in 1924 and worked as a picture restorer. His first totally abstract painting dates from 1944. Schneider has exhibited in the Salon d'Automne and Salon des Surindépendants, and since 1946 in the Salon des Réalités Nouvelles and the Salon de Mai as well. His works have been seen in many one-man exhibitions: the Lydia Conti (1947), Galanis (1955), and Arnaud (1967) galleries in Paris, and at the Kootz Gallery in New York (1956). He represented France at the Venice Biennale in 1966. Currently he lives in Paris.

125. Gérard Schneider. *Opus 95-E.* 1961

HANS HARTUNG

Born in Leipzig, 1904

Hartung found the leisure time to begin painting at a very early age, despite the fact that his family moved often. His early work shows a strong interest in Rembrandt, Kokoschka, and Nolde. Around 1922 he began to execute watercolors and pen drawings, and some three years later he was deeply influenced by his acquaintance with Kandinsky. In 1935 he left Germany to reside in France. Hartung enrolled in the Foreign Legion in 1939 and was severely wounded in 1944. Today he is recognized as one of the most important figures in the abstract movement. Numerous museums have given him one-man shows: the Kunsthalle, Basel, the Palace of Fine Arts, Brussels, the Antibes Museum, Amsterdam's Stedelijk Museum, and the Civic Museum in Turin. In 1960, Hartung was awarded the Grand Prize at the Venice Biennale. He currently resides in Paris.

87. Hans Hartung. *T. 1935 — 1.* 1935

67. Serge Charchoune. *Chopin — Sylphides Variations IV.* 1964

60. Hans Bischoffshausen. *Space-Antispace.* 1965

SERGE CHARCHOUNE

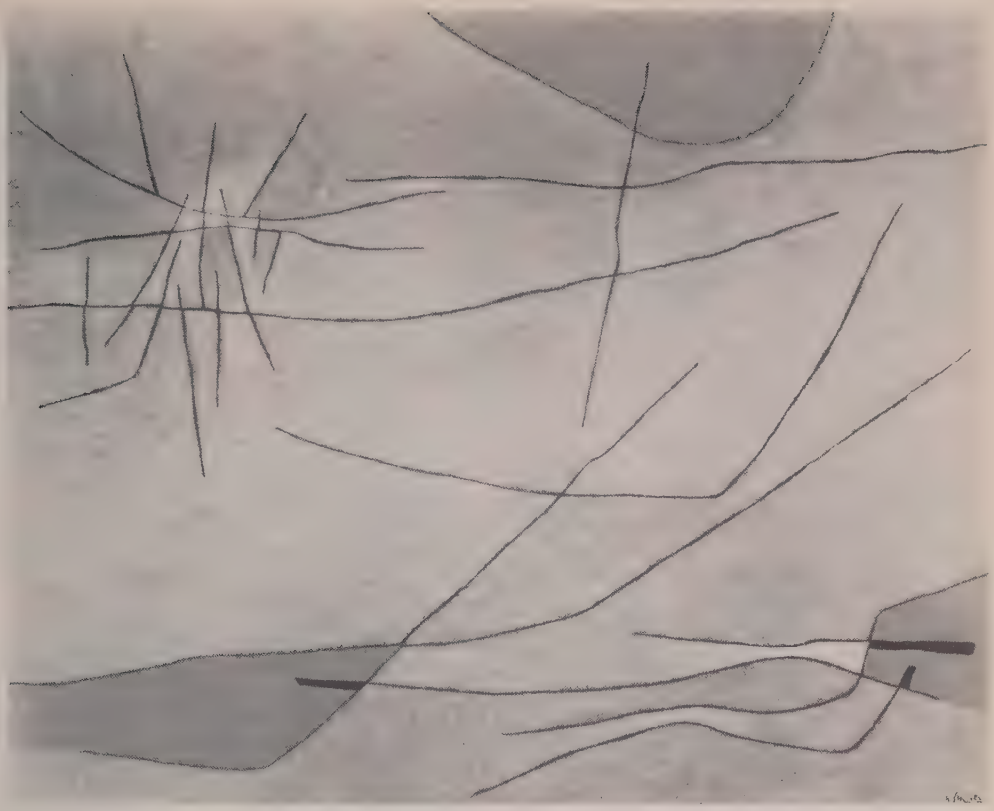
Born in Bougourouslan, Russia, 1888

Charchoune, a native Russian, was refused admission to the Kazan School of Fine Arts, and studied instead at the Moscow academies. He went to Paris in 1912, and exhibited for the first time at the Salon des Indépendants in 1913. He spent three years in Spain (1914-1917), and contributed to several Dadaist reviews from 1921 to 1924. He exhibited at Der Sturm Gallery in Berlin in 1922. His abstract style, which finds its source in music, has been seen in numerous one-man shows, including those at the Galerie Creuze and Galerie Bongers, Paris. At present Charchoune is living in Paris, where he works alone.

HANS BISCHOFFSHAUSEN

Born in Austria, 1927

After studies in the field of architecture Bischoffshausen began to paint in 1949, and since 1956 his main concern has been to create "structural painting." He went to Paris in 1959, and has appeared in many French and international exhibitions. At present he lives in Paris.



128. Gustave Singier. *Provence Estuary, Sun and Sand.* 1959

GUSTAVE SINGIER

Born in Warneton, Belgium, 1909

Singier went to Paris in 1919, becoming a French citizen. He began to paint from nature in 1923, at the age of fourteen. He took courses at the Boule School for three years and then worked as a commercial artist until 1936. That year he met Charles Walch, who encouraged him toward serious painting.

Like the "Jeunes Peintres de Tradition Française," Singier finds his inspiration in nature, and is especially sensitive to effects of light and water. Unlike the "Jeunes Peintres," however, his work gives the appearance of great lightness, and is more openly decorative. An incisive and aerial line, transparent or strident colors which dominate blue harmonies, give a preciousness and a discreet irony to his art. Singier excels in two different ways: on the one hand, in monumental decorations, stained glass designs and tapestries; and on the other, in watercolors and small canvases.

Singier has exhibited at the Salon des Indépendants and the Salon d'Automne (1937), and since 1943 at the Salon de Mai. His works have been seen in many international expositions, such as the Venice Biennale (1954), the Carnegie Institute (1955, 1956), and Documenta I in Cassel (1955). He has had numerous one-man shows at the Galerie de France as well as abroad. In addition to his painting and decorative designs, he has worked as an engraver. At present Singier lives in Paris.

Bibliography:

Camille Bourniquel: TROIS PEINTRES (LE MOAL, MANESSIER, SINGIER), Paris, 1946

WOLS (Otto Alfred Schulze)

Born in Berlin, 1913; died in Paris, 1951

Wols began as a violinist, not a painter. After studying under Mies van der Rohe at the Bauhaus in Dessau, he went to Paris in 1932. There he was influenced by Miró, Ernst, Tzara, and Calder. In 1933 he turned to photography for a living while he was in Spain. His photographs were exhibited, and in 1937 Wols was named the official photographer of the World's Fair in Paris. During the War he was interned for a year as a German citizen, but afterwards was associated with Henri Pierre Roché, Sartre, and Simone de Beauvoir. At that time he was one of the creators of "Art Informel." He was given a one-man exhibition at the Galerie René Drouin in 1947, and has since participated in numerous international exhibitions.

151. Wols (Otto Alfred Schulze). *Manhattan.* 1947

ZAO WOU KI

Born in Peking, China, 1921

At the age of fifteen, Zao Wou Ki entered the National School of Fine Arts in Hanchow. He served as a professor there from 1941-1947, and then one year later left China for Paris. He has traveled in many European countries (Italy, Belgium, the Netherlands, England, Spain, and Germany). He has participated in the Salon de Mai since 1950, and has had many one-man shows in Paris, (Galerie Pierre and the Galerie de France), as well as abroad. He is well-known as a graphic artist, and his works can be found in many museums of modern art throughout the world. At present he is living in Paris.

152. Zao Wou Ki. *Homage to Edgar Varèse.* 1964

70. Jean Degottex. *Dark Hole.* 1967

JEAN DEGOTTEX

Born in Sathonay, 1918

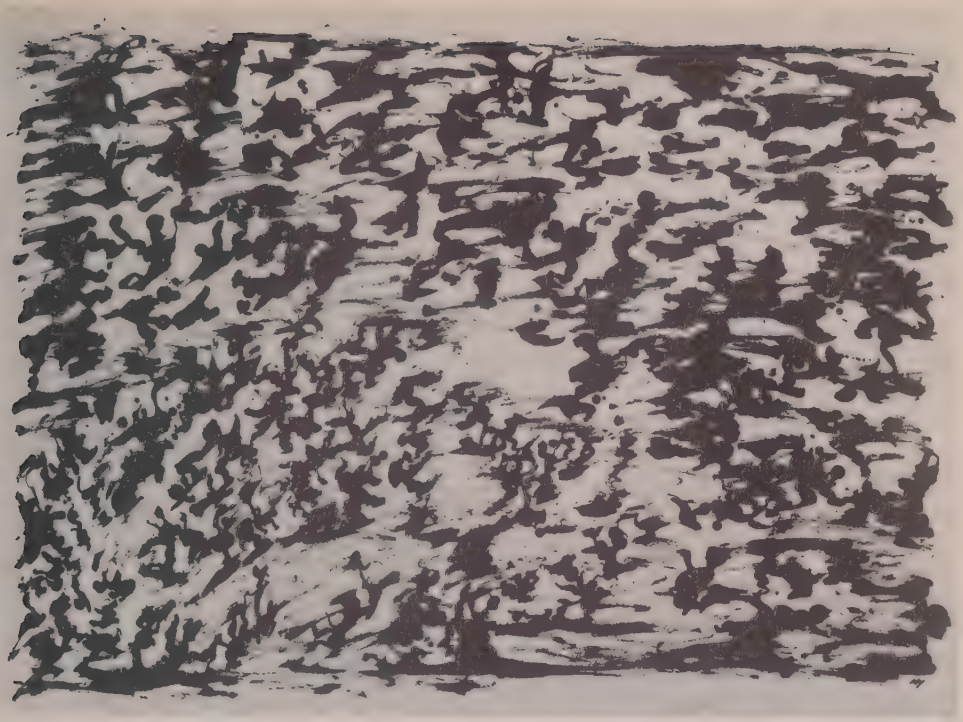
Degottex is a self-taught painter. He went to Paris in 1933. His first pictures date from a stay in Tunisia (1938-1941), and show Fauve influence. His first non-figurative paintings were shown in 1949 at the Galerie Denise René. He has participated in the Salon de Mai, and has had one-man shows in Paris at the Galerie Kléber, Galerie L'Etoile Scellée (1955), Galerie Rive Droite, the Galerie Fournier, and abroad. Degottex currently is living in Paris.

GEORGES MATHIEU

Born in Boulogne-sur-Mer, 1921

Mathieu studied law and philosophy, and has a degree in English. He began to paint in 1942, and moved to Paris in 1947. His work has appeared in the Salon des Réalités Nouvelles and the Salon des Surindépendants, as well as at the Galerie Drouin (1950) and the Kootz Gallery in New York (1954). Mathieu's works have been seen in many exhibitions throughout the world, among them the National Museum of Modern Art, Paris, and the Kunstverein in Cologne (1967). His work is represented in the collections of thirty-eight museums. His theoretical publications include *Analogie de la non-figuration* (1952); *D'Aristote à l'abstraction lyrique* (1959); and *Au-dela du tachisme* (1963). At present Mathieu makes his home in Paris.

107. Georges Mathieu. *Homage to the Boisserée Brothers.* 1967



112. Henri Michaux. *India Ink Painting.* 1963

HENRI MICHAUX

Born in Namur, Belgium, 1899

Michaux began studying medicine, but then deserted his courses to become a sailor (1919-1920). After a lecture by Lautréamont aroused his interest in 1921, he went to Paris in 1922. There he discovered the work of Klee, Ernst and de Chirico in 1925. He started painting in 1926, but considers that he did not really become a painter until 1939.

In 1927 he published his first important book, *Qui Je Fus.* From then on Michaux was better known as a writer than a painter, but even then he had begun making his drawings using "spots" and "alphabets," and doing research into "signs." In 1937 he held his first one-man shows at the Galerie Piene and the Galerie de la Pléiade.

In 1939 Michaux published a group of parallel poems and paintings. In 1946 he published *Peintures et Dessins,* and exhibited his watercolors in 1948 at the Galerie René Drouin, followed in 1954 by his first ink paintings at the same gallery. Between 1956 and 1960 he created "mescaline drawings." He has held one-man shows at the Galerie Daniel Cordier and the Galerie Le Point Cardinal; and retrospective exhibitions at the Palace of Fine Arts in Brussels (1957); the Stedelijk Museum in Amsterdam (1964); and at the National Museum of Modern Art in Paris in 1965. He won the Ernaudi Prize at the Venice Biennale in 1960. He lives in Paris.

KAREL APPEL

Born in Amsterdam, 1921

Appel studied at the Royal Academy in Amsterdam from 1940-1943. His first one-man show was held in Groningen in 1946. Two years later he was one of the founders of the Dutch experimental group "Reflex", and then of the "Cobra" group. After moving to Paris in 1950 he had numerous one-man shows: Brussels (Palais des Beaux-Arts, 1953, 1958), Amsterdam (Stedelijk Museum, 1956), and in the United States (1961-1962). His many large decorative compositions include examples in Holland and for the headquarters of UNESCO in Paris (1958).

Among Appel's honors are the UNESCO prize at the Venice Biennale (1964), and awards at the Ljubliana and Sao Paulo biennales (1959). He was awarded the Guggenheim Prize in 1960. Currently Appel lives in the Morvan area of France.

48. Karel Appel. *The Child with a Hoop.* 1961

94. Asger Jorn. *An Innocent Face — Or Almost.* 1967

ASGER JORN

Born in Vejrun, Denmark, 1914

In 1946, Jorn left Denmark for Paris and studied in the studio of Léger. He collaborated with Le Corbusier on the pavilion, "Temps Nouveaux," for the Paris World's Fair of 1937. He was a cofounder of the international group, "Cobra," and took part in the first exhibition of experimental art in Amsterdam in 1949. Jorn is interested in printmaking, ceramics, and sculpture, as well as in painting. He lived for a long time in Italy, but now divides his time between Paris and Denmark.

105. André Marfaing. *July 67/21.* 1967

ANDRÉ MARFAING

Born in Toulouse, 1925

Marfaing has been the subject of many one-man shows, both in Paris (Galerie Claude Bernard, Galerie Ariel) and abroad (Milan, 1961, Copenhagen, 1963). He has also participated in many large international exhibitions, such as Documenta (1959), the Carnegie Institute (1961), the Venice Biennale (1962), and the Salon des Galeries Pilotes in Lausanne (1966). He won the Prix Lissone in 1959. Currently Marfaing lives in Paris.

PIERRE ALECHINSKY

Born in Brussels, 1927

Alechinsky began his studies in Brussels, where he was born in 1927. His first extended period in Paris took place in 1948, but he returned to his native city from 1949-1951 to promote the movement and review, "Cobra". He returned to Paris in 1951 and worked with S. W. Hayter at Studio 17. He has had one-man shows in Amsterdam, Paris, and in Brussels at the Palais des Beaux-Arts (1954). His travels took him to Japan in 1955. Two years after an exhibition in London at the Institute of Contemporary Arts in 1958, he won first prize in the Hallmark competition, exhibited in New York and Venice. His numerous international exhibitions include shows in Amsterdam (Stedelijk Museum, 1961), Eindhoven (1963), Chicago (The Arts Club of Chicago, 1965), New York (The Jewish Museum, 1965), and Munich (Galerie van der Loo, 1967). At present Alechinsky lives in Bougival.

47. Pierre Alechinsky. *The Undefined Pain.* 1965-1967

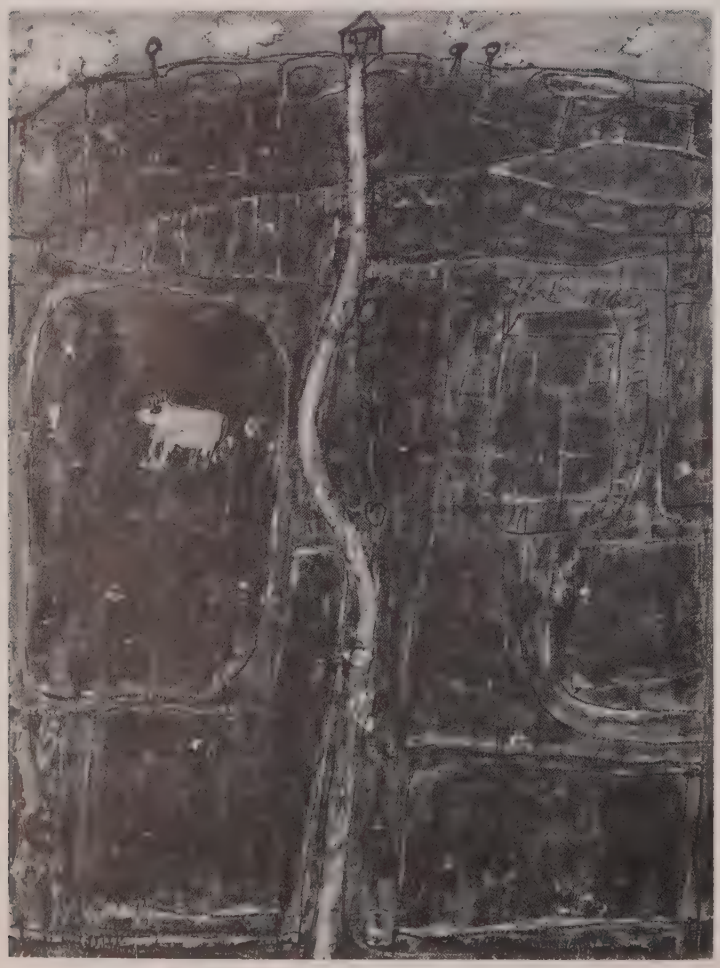
80. Jean Fautrier. *The Big Vegetables.* 1960-1961

JEAN FAUTRIER

Born in Paris, 1898; died in Chatenay-Malabry, 1964

Fautrier was a child prodigy: he enrolled at the Royal Academy in London at the age of fourteen. Paul Guillaume took an interest in his work for several years after 1925. At this time his paintings concerned themselves primarily with allusive, faintly-lit figures. After 1943, however, his style became non-figurative. In 1945 his "Hostages" was exhibited at the Galerie Drouin, with a catalog introduction by André Malraux. His associations included Jean Paulhan and Francis Ponge. He made an important contribution of his works to the Museums of the City of Paris. He worked alone.

73. Jean Dubuffet. *Vinous Landscape*. 1944



JEAN DUBUFFET

Born in Le Havre, 1901

Dubuffet went to Paris in 1918, where he studied at the Académie Julian. The following year he met Max Jacob and C. A. Cingria. He abandoned painting and founded a wholesale wine agency in 1930, but returned to his art in 1933, while still more or less keeping his business interests.

Dubuffet exhibited at the Galerie René Drouin in 1944, and then in 1947 visited El Golea, Africa. During this period he founded the "Art Brut" group, painted numerous portraits, and in 1949 took his third trip to the Sahara, which resulted in a series of "grotesque landscapes." At this time he published "L'Art Brut Préféré aux Arts Culturels."

In 1950 Dubuffet painted his series of "Corps de Dames;" in 1951, "Sols et Terrains: paysages mentaux;" in 1953, "pâtes battues," and the first "petits tableaux d'ailes de papillons." In 1955-57, the "assemblages d'empreintes" began; in 1958, the "texturologies."

Dubuffet has been the subject of numerous retrospective exhibitions at the Museum of Decorative Arts in Paris (1960); the Museum of Modern Art, New York (1962); the Tate Gallery, London; the Stedelijk Museum, Amsterdam; and the Guggenheim Museum, New York (1966). His graphic exhibitions include the "assemblages d'empreintes" at the Kunsthaus, Munich (1960), and a show at the Museum of Silkeborg (1961). The "Hourloupe" series and the panels of extruded polystyron followed.

Dubuffet currently makes his home in Paris.

Bibliography:

Peter Selz, DUBUFFET, Museum of Modern Art, New York, 1962

75. Jean Dubuffet. *Château l'Hourloupe.* 1963

HUNDERTWASSER

Born in Vienna, 1928

Hundertwasser studied at the School of Fine Arts in Vienna, and then worked in Paris. His works were exhibited in Vienna in 1951. His first large exhibition in Paris was organized by Paul Facchetti in 1954. Hundertwasser's paintings were also shown in Tokyo at the Sixth International Art Exhibition (1961) and in the following year in an important retrospective exhibition at the Venice Biennale. Among his many international expositions are the Documenta, the Salon des Galeries Pilotes in Lausanne, as well as a show at the Galerie Fluker in 1967. Among his awards is a prize at the Fifth Biennale at Sao Paulo in 1959. He is also the author of many essays. Currently he makes his home in Paris.

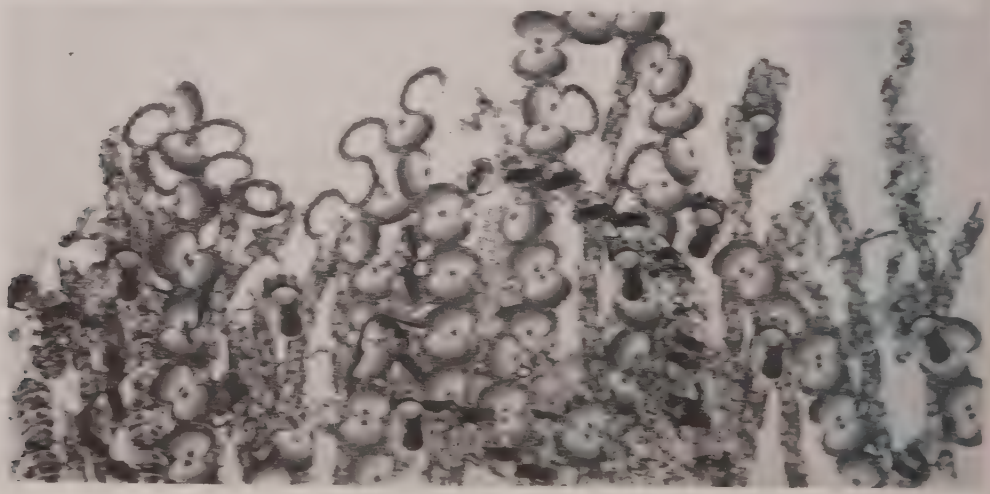
93. Hundertwasser. The Green Beard of the Bad Man. 1961 (detail)

BERNARD REQUICHOT

Born in Asnieres, 1929; died in Paris, 1961

Requichot passed his examinations in the arts and associated with many Parisian artists during the three years after the War (1945-1948). In 1960 his work appeared in the Musée des Arts Décoratifs' exhibition, "Antagonismes." Retrospective exhibitions of his work have been held at the Montreuil Festival (1963) and the following year at the Galerie Daniel Cordier in Paris. Requichot's work was also seen in the Tate Gallery's exhibition, "Painting and Sculpture of a Decade," in 1964. The Editions Gallimard have published a series of his writings.

122. Bernard Requichot. The Diminution of Continents. 1961



YVES KLEIN

Born in Nice, 1928; died in Paris, 1962

A Black Belt of the 4th Degree in Judo, a Knight of the Order of Saint Sebastian, Klein in fifteen short years circled the globe two times. He exhibited in thirty or more shows; lectured at the Sorbonne (1959); created a theory of space architecture for which he built several experimental models (1958); created a monumental decoration for the new Opera House in Gelsenkirchen in the Ruhr (1957-1959); produced several films; edited hundreds of worknotes; and published a theoretical essay on "Dépassement de la Problématique de l'Art" (1959). He founded the following movements: "Monochrome," "L'Immatériel," and, in collaboration with Pierre Restany, "Le Nouveau Réalisme dans l'Art Actuel." Klein was given retrospective exhibitions in 1961 in Tokyo; at the Stedelijk Museum in Amsterdam in 1965; at the Palais des Beaux Arts in Brussels in 1966; and at the Jewish Museum in New York in 1967.

96. Yves Klein. *The Great Battle*. 1960

HUGO DEMARCO

Born in Buenos Aires, Argentina, 1932

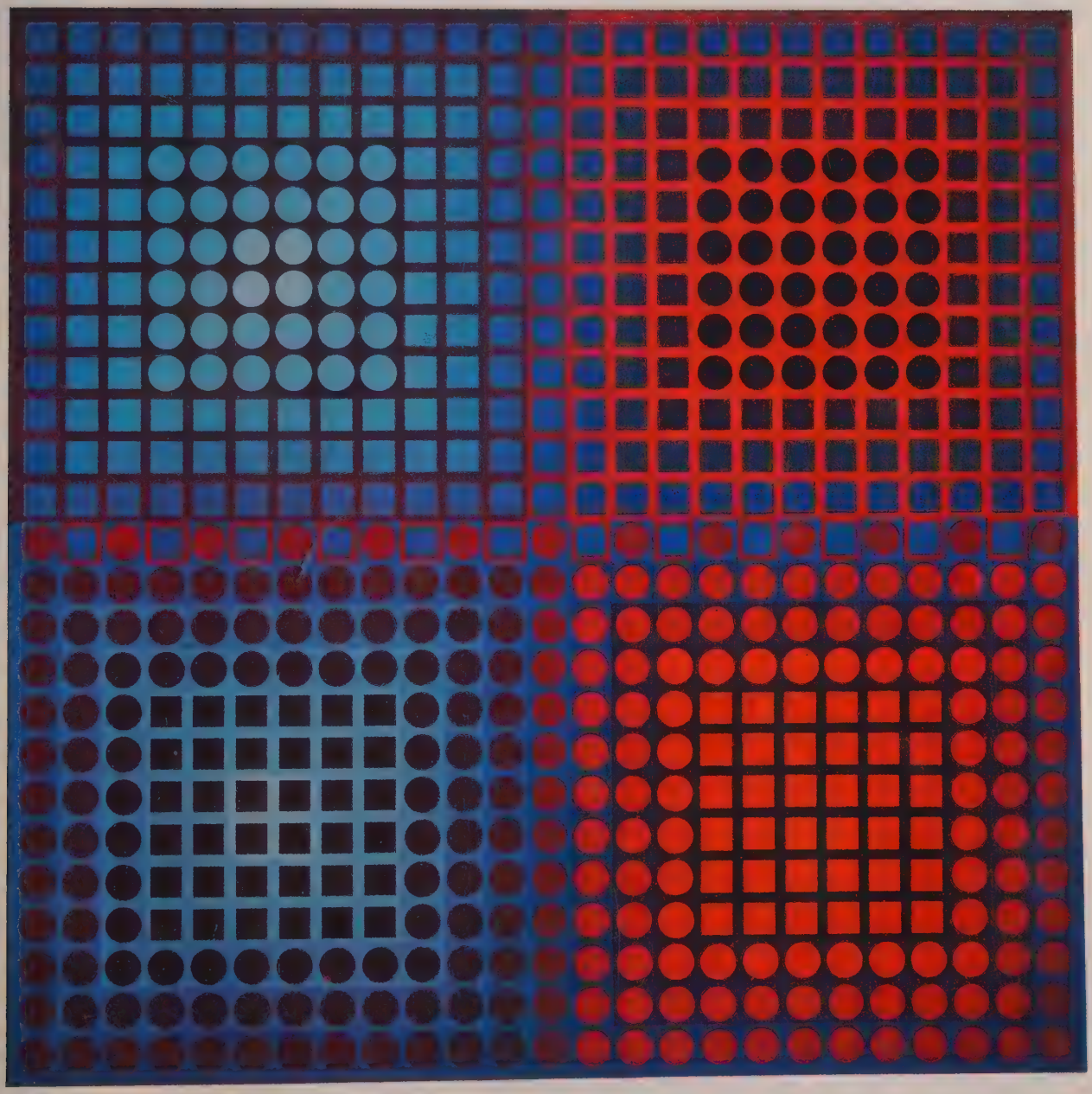
Demarco held a professorship in drawing, painting, and engraving in Buenos Aires, and first went to Paris in 1959. He was awarded a Fellowship from the French Government in 1962. In addition to appearing in numerous international exhibitions (Lausanne, Eindhoven, and Paris), he has had a one-man show at the Galerie Denise René in 1961. Demarco is currently living in Paris.

VICTOR VASARELY

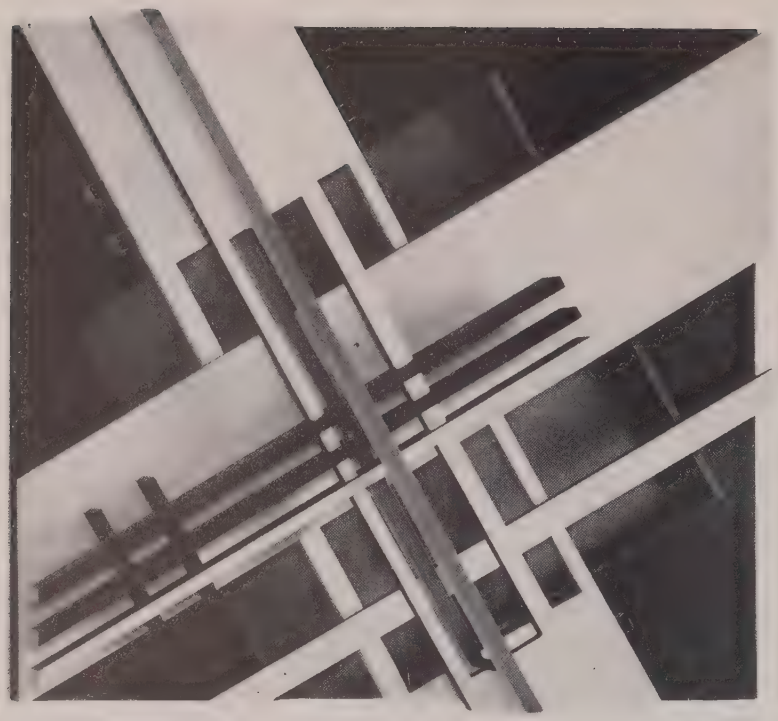
Born in Pecs, Hungary, 1908

Vasarely was enrolled at the Faculty of Medicine at Budapest. In 1929, however, he entered the Bauhaus in Budapest, the "Mühely" of Bortnyik. There he attended the lectures of Moholy-Nagy, and was introduced to the work of Malevitch, Mondrian, Gropius, Kandinsky, and Le Corbusier. He went to Paris in 1930, and in 1944 became a member of Denise René's newly founded group. He has had a great many one-man exhibitions, as well as being represented in many international shows. His work is to be found in most large collections of modern art, and his honors include the Carnegie Prize of 1967. His many interests include designing tapestries, engraving, and monumental compositions. In addition, he has written many theoretical works. At present Vasarely lives on the outskirts of Paris.

71. Hugo Demarco. *Unstable Column.* 1967



145. Victor Vasarely. *EG - 1 - 2.* 1965-1967



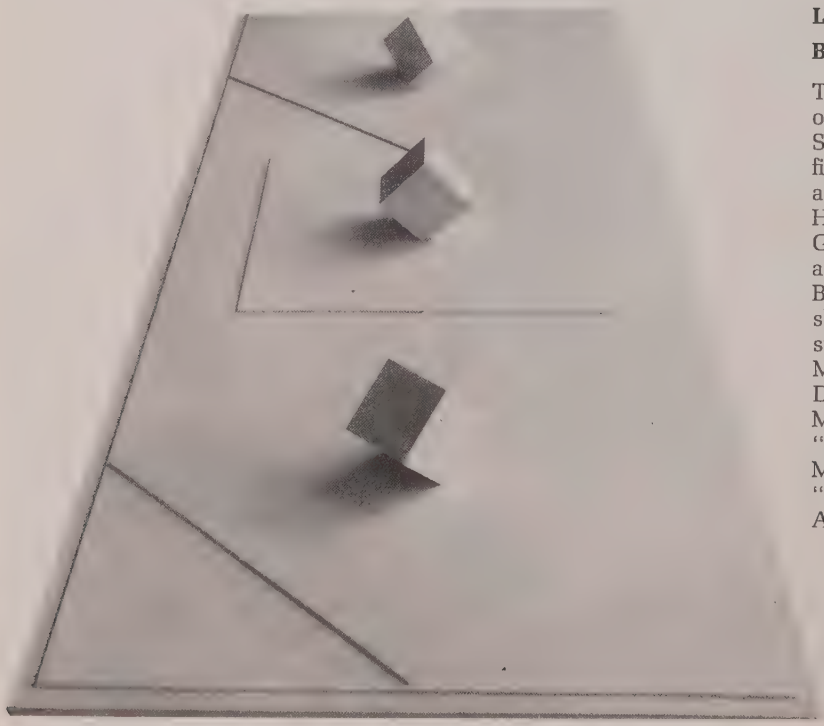
85. Jean Gorin. *Conquest of Space No. 1.* 1946

JEAN GORIN

Born in Saint-Emilien Blain, 1899

Gorin attended the Académie de la Grande Chaumière in Paris and then the École des Beaux Arts at Nantes. He established himself at Nord-sur-Erdre in 1923. He was strongly influenced by Matisse, Gleizes, and Ozenfant's Purism. His style turned toward Neo-plasticism about 1926. It was one year later that he first met Mondrian. In 1930 he participated in the exhibition, "The Circle and the Square." His work has appeared in the Salon des Réalités Nouvelles since its foundation. He has had retrospective shows both at the Museum of Fine Arts in Nantes (1966) and at the Stedelijk Museum in Amsterdam (1967). Gorin currently lives outside Paris.

140. Luigi Tomasello. *Chromo-Plastic Atmosphere, N.180.* 1967



LUIGI TOMASELLO

Born in La Plata, Argentina, 1915

Tomasello studied at the National School of Fine Arts as well as the Superior School of Painting in Buenos Aires. His first study trip to Europe came in 1951, and six years later he moved to Paris. He has had one-man exhibitions at the Galerie Denise René in Paris (1962, 1966) and at the Museum of Fine Arts in Buenos Aires (1962). His work has been shown in many international exhibitions, such as the "Exposition Internationale du Mouvement" in Holland, Sweden and Denmark (1961), "Nouvelle Tendance," Museum of Decorative Arts, Paris (1964), "The Responsive Eye," Museum of Modern Art, New York (1965), and "Lumière et Mouvement," Paris (1967). At present Tomasello lives in Paris.

JESUS RAFAEL SOTO

Born in Ciudad Bolivar, Venezuela, 1923

Soto studied at the School of Fine Arts in Caracas from 1942-1946. During the following three years he was Director of the School of Fine Arts of Maracaibo in Venezuela. He went to Paris in 1950. He has had a great many one-man exhibitions in Paris, including one at the Galerie Denise René (1967) and at the Galerie Loeb, and abroad at the Museum of Fine Arts, Caracas (1961), Krefeld Museum (1963), and the Kootz Gallery, New York (1965-1966). He has participated in many group exhibitions and has also created monumental works for the Brussels World's Fair (1958) and the Montreal World's Fair (1967). His entry in the Venice Biennale of 1966 was a vibrating panoramic wall. Soto currently lives in Paris.

129. Jesus Rafael Soto. *Suspended Volumes.* 1967

JACOB GIPSTEIN AGAM

Born in Israel, 1928

Agam studied at the Bezalel School of Art in Jerusalem, and then in the Studio of Abstract Art in Paris in 1951. He has traveled widely, and had one-man shows at the Galerie Craven in 1953 and at the Galerie Denise René in 1955. He is known as the creator of transformable and polyphonic, as well as tactile, paintings. Agam has created a musical conception called "Trans-formes Musicales" (1953-1962), and is as well the author of a book, published by Griffon of Lausanne in 1962. He has participated in large international exhibitions, and is represented in numerous museums of contemporary art. At present Agam lives in Paris.

45. Jacob Gipstein Agam. *Transparent Rhythms II.* 1967

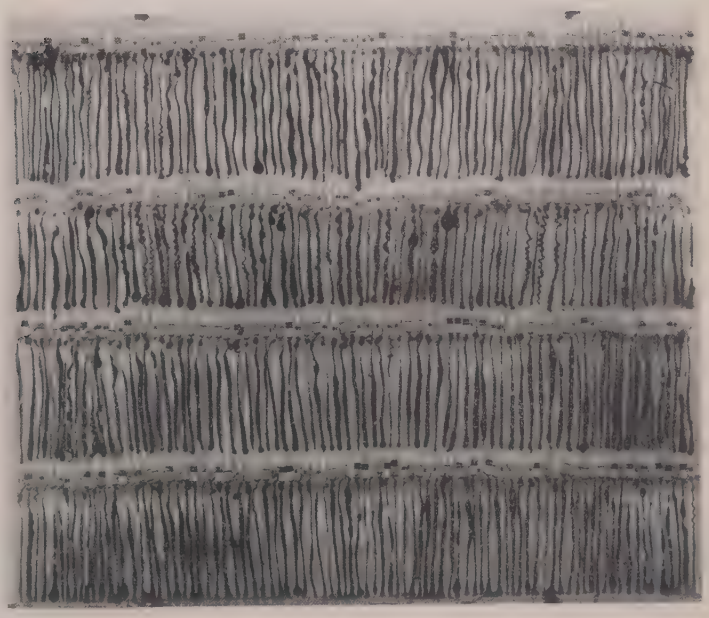
101. Julio Le Parc. *Continual Mobile.* 1964

JULIO LE PARC

Born in Mendoza, Argentina, 1928

Le Parc obtained the diploma of Professor of Drawing and Painting in Buenos Aires. He went to Paris in 1958, and in 1960 was a co-founder of the "Research Group for Visual Art." At this time he made research into the problems of light, movement, instability, the exterior manifestations of the work of art and the participation of the viewer. He has taken part in many exhibitions in France (Galerie Denise René; "Nouvelle Tendance" at the Museum of Decorative Arts, "Lumière et Mouvement" at the Museum of Modern Art, Paris) and in America. Le Parc was awarded the Grand Prize for Painting at the Venice Biennale in 1966. He makes his home in Paris.

49. Arman. *Every Move Has Consequences.* 1967



ARMAN

Born in Nice, 1929

Arman began his studies in Nice before coming to Paris, where he studied at the Ecole du Louvre. He has been exhibited in numerous one-man shows: Paris (Galerie Iris Clert, 1960; Galerie Ileana Sonnabend, 1967), Milan (Galerie Schwarz, 1961), New York (Cordier and Warren galleries, 1961; Sydney Janis Gallery, 1966) and Los Angeles (Dwan Gallery, 1962), as well as in collective exhibitions in such cities as Paris, Rome, Stockholm, Düsseldorf, Tokyo, and New York. Arman presently lives in Nice.

MARTIAL RAYSSE

Born in Golfe-Juan, 1936

Raysse began exploring the use of plastics in 1959. The following year his work was exhibited with the group, "Nouveaux Réalistes," at the Avant-Garde Festival in Paris. His display "Visual Hygiene" was shown at the 1961 Paris Biennale, while his work was also included in the Museum of Modern Art's exhibit, "The Art of Assemblage," in New York (1961). He showed "Raysse Beach" at the "Dylaby" exhibition at the Stedelijk Museum in Amsterdam (1962). He has since exhibited in numerous international exhibitions. Two retrospective exhibitions have been devoted to Raysse, one at the Stedelijk Museum (1965) and another at the Palace of Fine Arts in Brussels (1967). He has also designed costumes and sets for two of Roland Petit's ballets, "Eulogy of Folly" (1965) and "Paradise Lost" (1967). He lives and works in Nice, New York, and Los Angeles.

120. Martial Raysse. *Mysteriously Yours.* 1964

95. Peter Klasen. *What Woman Wants.* 1966

PETER KLASEN

Born in Lübeck, Germany, 1935

Klasen studied at the School of Fine Arts in Berlin from 1956-1959. He went to Paris in 1959, and presently lives there. He has had one-man shows in Munich (1964) and Paris (1966) and has participated in many international exhibitions, such as "Mythologies Quotidiennes" (Municipal Museum of Modern Art, Paris, 1964) and "Bande Dessinée et Figuration Narrative" (Museum of Decorative Arts, Paris, 1967).

53. René Bertholo. *Exhibits and Other Things.* 1965

RENÉ BERTHOLO

Born in Alhandra, Portugal, 1935

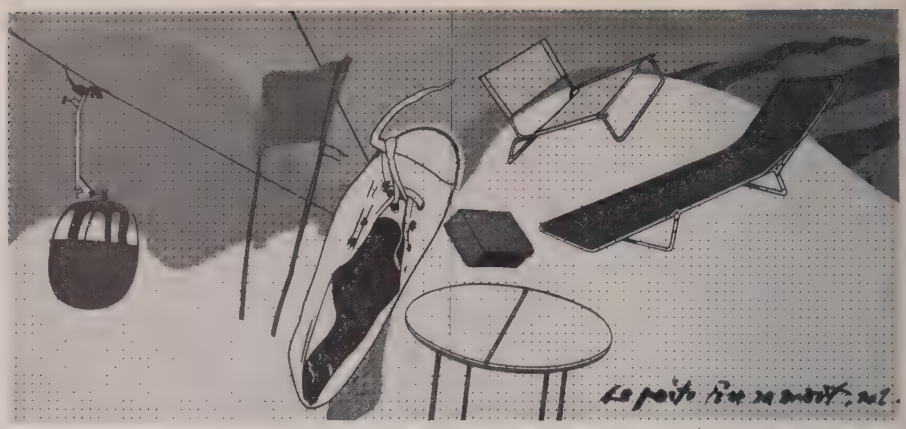
Bertholo studied at the School of Fine Arts in Lisbon. After a brief stay in Munich, he moved to Paris in 1957, and in 1958 founded the review K.W.Y., with Lourdes Castro, Voss, Christo, Vieira da Silva, Pinheiro Lonçalo and Escada. Bertholo was awarded the Gulbenkian Fellowship in 1959-1960. During this year he published a volume of serigraphs, *Livre Libre,* to be followed in 1964 by *Il Fait ce qu'il Faut,* illustrating the text by André Balthazar. Bertholo has participated in the Biennales of Paris, where he now lives.

BERNARD RANCILLAC

Born in Paris, 1931

Rancillac studied for a professorship in drawing from 1950-1953. His first exhibition took place at the Galerie "Soleil dans la Tête" in 1956. For three years (1959-1962) he studied graphics with Hayter. During those same years his work was exhibited in the Salon des Réalités Nouvelles. He participated in the Paris Biennale where he was awarded the Painting Prize in 1961, and in other important group expositions such as *Mythologies Quotidiennes* (Municipal Museum of Modern Art, Paris, 1964) and *Bande Dessinée et Figuration Narrative* (Museum of Decorative Arts, Paris, 1967). He held a one-man show in 1967 at the Galerie Blumenthal-Mommaton. At present Rancillac lives in Paris.

118. Bernard Rancillac. *The Word No. 1 — General Assemblage.* 1967

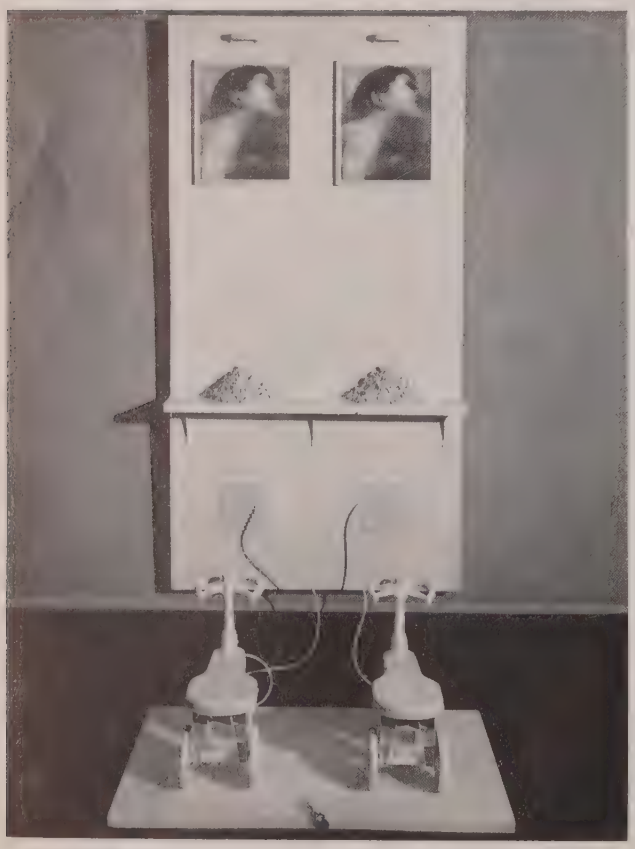


139. Hervé Télémaque. *The Poet Dreams of His Death, No. 2.* 1966

HERVÉ TÉLÉMAQUE

Born in Port-au-Prince, Haiti, 1937

Télémaque has participated in many collective exhibitions, among them, the *Mythologie Quotidiennes,* at the Municipal Museum of Modern Art, Paris (1964), and the *Bande Dessinée et Figuration Narrative,* at the Museum of Decorative Arts, Paris (1967). At present Télémaque lives in Paris.



JEAN PIERRE RAYNAUD

Born in Colombes, 1939

Since 1964 Raynaud has participated in several different Parisian salons. He has been shown in one-man exhibitions at the Galerie Larcade (1965-1967), and was one of France's representatives at the Sao Paulo Biennale in 1967.

119. Jean Pierre Raynaud. *Psycho-Object 27 A.* 1966

Catalogue

CATALOGUE OF THE EXHIBITION

Section 1

JEAN ARP

1. Fruit Shadow

1930
Oil on canvas, 27½" x 23⅛" (cm. 69 x 58)
Signed and dated on label on back: Meudon 1930
The Jean Arp Estate

Bibliography:
G. Marchiori: *Jean Arp,* Editiones Alfieri, Milan, 1963 (Rep. p. 62, tapestry executed from this painting)

PIERRE BONNARD

2. Portrait of the Bernheim de Villers Brothers

1920
Oil on canvas, 66" x 62" (m. 1.65 x 1.55)
Signed and dated at the lower right: Bonnard 1920
Collection Musée National d'Art Moderne, Paris. Gift of Mr. and Mrs. de Villers, 1951

Bibliography:
G. Besson: *Bonnard,* Braun, Paris, 1935
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 265)

3. A Corner of the Dining Room at Cannet

c. 1932
Oil on canvas, 32⅜" x 36" (cm. 81 x 90)
Signed at the lower right: Bonnard
Collection Musée National d'Art Moderne, Paris. Purchased in 1933

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 273)

4. Woman In A Bath

1935
Oil on canvas, 37¼" x 58⅛" (m. .93 x 1.47)
Signed at the lower left: Bonnard
Collection Petit Palais, Paris. Purchased from the artist, 1937

Bibliography:
Bernard Dorival: *Les Peintres du XXe Siècle,* Tisné, Paris, 1957 (Col. Pl. p. 24)
F. Russoli: *Pierre Bonnard,* La Galerie des Arts, Paris, April, 1965, No. 24 (Col. Pl. p. 25)

GEORGES BRAQUE

5. Le Duo

1937
Oil on canvas, 51⅜" x 63⅜" (m. 1.30 x 1.60)
Signed and dated at the lower left: G. Braque 37
Collection Musée National d'Art Moderne, Paris. Purchased by the State, 1939

Bibliography:
A. Lejand: *Braque,* Hazan, Paris, 1949 (Rep. No. 11)
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 140)

6. The Weeding Machine

1961-1963
Oil on canvas, 48" x 69¾" (m. 1.20 x 1.76)
Signed at the lower left: G. Braque
Collection Musée National d'Art Moderne, Paris. Gift of Mme. Braque, 1965

MARC CHAGALL

7. Double Portrait With A Glass Of Wine

1917
Oil on canvas, 7'8" x 4'6" (m. 2.33 x 1.36)
Signed and dated at the lower right: Marc Chagall, 1917
Collection Musée National d'Art Moderne, Paris. Gift of the artist after the Chagall Exhibition, 1947

Bibliography:
Anthology: *De Picasso au Surréalisme,* Skira, Geneva, 1950 (Col. Pl. p. 170)
Lionello Venturi: Op. Cit. (Col. Pl. p. 51)
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 210)
F. Meyer: Op. Cit. (Rep. p. 275)
Jean Cassou: *Chagall,* London, 1965 (Col. Pl. No. 51)

ROBERT DELAUNAY

8. Circular Forms

1912-1913
Collage on canvas, 39⅜" x 27¼" (m. 1.00 x .68)
Signed and dated at the lower left: R. Delaunay, 1912-1913
Collection Musée National d'Art Moderne, Paris. Gift of the Société des Amis du Musée, 1961

9. Panel From The Entrance To The Railroad Pavilion

1937
Painting with painted wood relief on wall panel, 26′3″ x 13′1½″ (m. 8.00 x 4.00)
Collection Musée National d'Art Moderne, Paris. Delaunay Bequest, 1964

Bibliography:
Habasque, *Les Reliefs de R. Delaunay,* XXème Siècle, Paris, 1961, p. 18

SONIA DELAUNAY

10. Electric Prisms

1914
Oil on canvas, 8′3″ x 8′3″ (m. 2.50 x 2.50)
Titled, signed and dated at the lower left: Prismes Electriques, Sonia Delaunay, 1914
Collection Musée National d'Art Moderne, Paris. Purchased from the artist, 1958
Exhibition: 1914: Paris, Salon des Indépendants (not in catalog)

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 182)

ANDRÉ DERAIN

11. View of Collioure

1905
Oil on canvas, 24″ x 29⅛″ (cm. 60 x 73)
Signed at the lower left: A. Derain
Collection Musée National d'Art Moderne, Paris. Purchased from the 3rd Sale, André Lefèvre, 1966

Bibliography:
Bernard Dorival: *Un Chef d'Oeuvre Fauve de Derain Entre au Musée National d'Art Moderne,* La Revue du Louvre et des Musées de France, Paris

RAOUL DUFY

12. The Studio In The Impasse Guelma

1935-1952
Oil on canvas, 35⅝″ x 46⅛″ (m. .89 x 1.17)
Signed at the bottom near the center: Raoul Dufy
Collection Musée National d'Art Moderne, Paris. Bequest of Mme Dufy, 1962

MAX ERNST

13. Shell Flowers

1929
Oil on canvas, 51″ x 51″ (m. 1.29 x 1.29)
Signed and dated at lower right: Max Ernst 29
Collection Musée National d'Art Moderne, Paris.

14. Mother and Child In A Sunny Garden

1953-1954
Oil on canvas, 63¾″ x 51⅜″ (m. 1.61 x 1.30)
Private Collection

JUAN GRIS

15. Still Life On A Chair

1917
Oil on wood panel, 39⅜″ x 29¼″ (m. 1.00 x .73)
Dated on the back: Avril, 1917
Collection Musée National d'Art Moderne, Paris. From the Raoul la Roche Collection; Gift of Raoul la Roche, 1952. Originally purchased from the Rosenberg Gallery, Paris

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 154)

AUGUSTE HERBIN

16. Air, Fire

1944
Oil on canvas, 24″ x 36¾″ (cm. 60 x 92)
Signed and dated at lower right: Herbin 1944; *At lower left:* Air, Feu
Collection Musée National d'Art Moderne, Paris. Purchased in 1947

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 279)

17. Generation

1959
Oil on canvas, 57⅝″ x 44⅞″ (m. 1.46 x 1.14)
Private Collection

VASSILY KANDINSKY

18. Composition IX

1936
Oil on canvas, 44⅞″ x 77⅜″ (m. 1.14 x 1.95)
Initialed and dated at lower left: VK/36.
On the back: VK/No 626/1936
Collection Musée National d'Art Moderne, Paris. Purchased in 1937

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 275)

FRANK KUPKA

19. Violet Turbulence

1920
Oil on canvas, 31½″ x 28¾″ (cm. 79 x 72)
Signed at lower right: Kupka
Collection Musée National d'Art Moderne, Paris. Purchased from the wife of the artist, 1957

ROGER DE LA FRESNAYE

20. Seated Man

1913-1914
Oil on canvas, 51⅜″ x 64⅛″ (m. 1.30 x 1.62)
Collection Musée National d'Art Moderne, Paris. Bought from the Paul Petit Collection, 1957

Bibliography:
Jean Cassou: *L'Homme Assis,* La Revue des Arts, Paris, May-June, 1957 (Col. Pl. No. 3)
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 165)

FERNAND LÉGER

21. Mechanical Element

1924
Oil on canvas, 57⅝" x 28¾" (m. 1.46 x .97)
Signed and dated at lower right: F. Léger 24.
On the back: Élément Mécanique. Définitif. F. Léger
Collection Musée National d'Art Moderne, Paris.
Bequeathed by the Baronne Gourgaud, 1959

Bibliography:
Bernard Dorival: *Le Legs Gourgaud,* La Revue du Louvre et des Musées de France, Paris, 1967 (Rep. No. 10, p. 102)

22. Composition With Two Parrots

1935-1939
Oil on canvas, 13'1⅜" x 15'9½" (m. 4.00 x 4.80)
Signed and dated at lower right: F. Léger 35-39.
On the back: Composition aux deux perroquets, F. Léger 35-39
Collection Musée National d'Art Moderne, Paris.
Gift of the artist, 1950

ALBERT MARQUET

23. Portrait of André Rouveyre

1904
Oil on canvas, 36¾" x 24⅜" (cm. 92 x 61)
Signed and dated at the lower left: Marquet 1904
Collection Musée National d'Art Moderne, Paris.
Purchased from M. Rouveyre, 1939

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 114)

ANDRÉ MASSON

24. The Couple

1958
Oil on canvas, 55⅜" x 43⅜" (m. 1.40 x 1.10)
Signed at the lower left: André Masson
Collection Musée National d'Art Moderne, Paris.
Purchased 1960

HENRI MATISSE

25. Le Luxe

1907
Oil on canvas, 6'10¾" x 4'6¾" (m. 2.10 x 1.38)
Initialed at the lower left: H. M.
Collection Musée National d'Art Moderne, Paris.
Purchased from the artist, 1945

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 104)

26. Decorative Figure on an Ornamental Background

1927
Oil on canvas, 52" x 39" (m. 1.30 x .98)
Signed at the lower left: Henri Matisse
Collection Musée National d'Art Moderne, Paris.
Purchased in 1938

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 270)

27. Still Life with Magnolia

1941
Oil on canvas, 29¼" x 39⅜" (m. .73 x 1.00)
Signed and dated at the lower right: Henri Matisse 12/41
Collection Musée National d'Art Moderne, Paris.
Purchased from the artist, 1945

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 109)

JOAN MIRÓ

28. Bull Fight

1945
Oil on canvas, 45" x 57" (m. 1.14 x 1.44)
Signed and dated on the back: Miró 8.10.45 "La course de taureaux"
Collection Musée National d'Art Moderne, Paris.
Gift of the artist, 1947

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 215)

29. Message From a Friend

1965
Oil on canvas, 9'2" x 9'2" (m. 2.75 x 2.75)
Private Collection

AMEDEO MODIGLIANI

30. Portrait of Dédie

c. 1918
Oil on canvas, 36¾" x 24⅜" (cm. 92 x 61)
Signed at the upper left: Modigliani
Collection Musée National d'Art Moderne, Paris.
Given in 1952 by A. Lefèvre (with reservation for personal use). Entered Museum Collection, 1962

Bibliography:
Bernard Dorival: *La Donation A. Lefèvre au Musée National d'Art Moderne,* La Revue du Louvre et des Musées de France, Paris, 1964, No. 1. (Rep. p. 26)

FRANCIS PICABIA

31. Udnie (Young American Girl or The Dance)

1913
Oil on canvas, 9'10⅛" x 9'10⅛" (m. 3.00 x 3.00)
Signed and dated at lower left: Picabia 1913
Collection Musée National d'Art Moderne, Paris.
Purchased in 1949

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 184)

PABLO PICASSO

32. Portrait of a Young Girl

1914
Oil on canvas, 51⅜" x 28¾" (m. 1.30 x .97)
On the back: Picasso — Portrait de jeune fille — Avignon 1914
Collection Musée National d'Art Moderne, Paris.
Legacy of Georges Salles, 1967

33. Curtain for the Ballet, "Parade"

1917
Oil on canvas, 34'9⅝" x 55'5¼"
(m. 10.60 x 17.25)
Collection Musée National d'Art Moderne, Paris.
Purchased in 1955

Bibliography:
R. Cogniat: *Picasso et la Décoration Théatrale,* L'Amour de l'Art, Paris, August 1928
F. Fels: L'Art Vivant, Geneva, 1956 (Rep. p. 27)
Jean Cassou: *Le Rideau de Parade,* La Revue des Arts, Paris, 1957 (Rep. No. 1)

34. Dawn Serenade

1942
Oil on canvas, 5'7⅜" x 8'10" (m. 1.95 x 2.65)
Collection Musée National d'Art Moderne, Paris.
Given by the artist, 1947

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 145)

GEORGES ROUAULT

35. Woman Before a Mirror

1906
Watercolor on cardboard, 28" x 21¼"
(cm. 70 x 53)
Initialed at upper left and dated 1906
Collection Musée National d'Art Moderne, Paris.
Purchased in 1951. Former Grignard Collection, 1928
History:
1914: Paris, Salon des Indépendants

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 94)

36. The Accused

1907
Oil on cardboard, 29⅝" x 40⅞" (m. .74 x 1.04)
Signed and dated at lower right: Rouault 1907
Collection Musée National d'Art Moderne, Paris.
Formerly in the Girardin Collection

ANDRÉ DUNOYER DE SEGONZAC

37. The Bathers

1922
Oil on canvas, 68½" x 59⅜" (m. 1.73 x 1.50)
Signed at the lower left: A. Dunoyer de Segonzac
Collection Musée National d'Art Moderne, Paris.
Formerly Collection Marcel Monteux. Repurchased by the artist who offered it to the Museum in 1963

Bibliography:
Bernard Dorival: *La Donation Dunoyer de Segonzac,* Revue du Louvre et des Musées de France, Paris, No. 6, 1963 (Rep. Pl. 2)

CHAÏM SOUTINE

38. The Groom

c. 1927
Oil on canvas, 39¼" x 32" (cm. 98 x 80)
Signed at the upper right: Soutine
Collection Musée National d'Art Moderne, Paris.
Formerly Matsukata Collection, confiscated in 1944. Transferred to the French Government in 1952 under the peace treaty with Japan.

Bibliography:
Bernard Dorival: *Nouvelles Acquisitions du Musée National d'Art Moderne,* La Revue des Arts, Paris, 1959, No. 111 (Rep. Pl. 7)

YVES TANGUY

39. The Slowness of Days

1937
Oil on canvas, 36¾" x 29¼" (cm. 92 x 73)
Signed and dated at the lower right: Yves Tanguy, 37
Collection Musée National d'Art Moderne, Paris.
Purchased in 1938

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 276)

MAURICE UTRILLO

40. The Garden at Montmagny

c. 1909
Oil on cardboard, 20¾" x 30" (cm. 52 x 75)
Signed at the lower left: Maurice Utrillo V.
Collection Musée National d'Art Moderne, Paris.
Purchased in 1936

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 92)

KEES VAN DONGEN

41. Spanish Dancer

c. 1912
Oil on canvas, 58" x 37¼" (m. 1.48 x .93)
Signed at the bottom near the center: Van Dongen
Collection Musée National d'Art Moderne, Paris.
Gift of the Association des Amis des Artistes Vivants, 1929

JACQUES VILLON

42. The Adventure (Man Looking at a Little Boat)

1935
Oil on canvas, 64½" x 45⅜" (m. 1.63 x 1.15)
Signed at the lower left: Jacques Villon 35
Collection Musée National d'Art Moderne, Paris.
Purchased in 1942

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne*, Abrams, New York, 1962 (Rep. p. 274)

MAURICE DE VLAMINCK

43. Landscape with Red Trees

1906
Oil on canvas, 26" x 32⅜" (cm. 65 x 81)
Signed at the lower left: Vlaminck
Collection Musée National d'Art Moderne, Paris.
Purchased from the Le Guillou Sale, 1946

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne*, Abrams, New York, 1962 (Rep. p. 127)

ÉDOUARD VUILLARD

44. The Breakfast Table

c. 1900
Oil on cardboard, 22¾" x 24" (cm. 57 x 60)
Signed at the lower left: E. Vuillard
Collection Musée National d'Art Moderne, Paris.
Purchased from the Salon d'Automne, 1903

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne*, Abrams, New York, 1962 (Rep. p. 254)

Section 2

JACOB GIPSTEIN AGAM

45. Transparent Rhythms II

1967
Oil on aluminum relief, 9'10⅛" x 13'1½"
(m. 3.00 x 4.00)
Collection of the artist

GILLES AILLAUD

46. Interior

1964
Oil on canvas, 6'6¾" x 6'6¾" (m. 2.00 x 2.00)
Signed and dated on the back
Collection of the artist

PIERRE ALECHINSKY

47. The Undefined Pain

1965-1967
Oil on canvas, 6'6¾" x 9'10⅛" (m. 2.00 x 3.00)
Signed and dated lower right
Private Collection

KAREL APPEL

48. The Child with a Hoop

1961
Oil on canvas, 9'10⅛" x 7'2¾" (m. 3.00 x 2.20)
Signed on the right
Collection of the artist

ARMAN

49. Every Move Has Consequences

1967
Assemblage of tubes of paint in plexiglass, 34¾" x 34" (cm. 87 x 85)
Signed lower right corner
Private Collection

GENEVIÈVE ASSE

50. Circle-Landscape

1966
Oil on canvas, 6'6¾" x 8'3" (m. 2.00 x 2.50)
Signed at the lower right; dated on the back
Collection of the artist

JEAN ATLAN

51. La Kahena

1958
Oil on canvas, 57⅝" x 35⅝" (m. 1.46 x .89)
Signed at the lower right: Atlan. *On the back:* "La Kahena."
Collection Musée National d'Art Moderne, Paris.
Purchased, 1958

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 248)

BALTHUS

52. The Window

1933
Oil on canvas, 64" x 44" (m. 1.61 x 1.11)
Private Collection

53. Courtyard of the Farm at Chassy

1960
Oil on canvas, 35⅝" x 38¼" (cm. 89 x 96)
Private Collection

54. The Three Sisters

1965
Oil on canvas, 51⅜" x 76⅛" (m. 1.30 x 1.92)
Private Collection

JEAN BAZAINE

55. Wind Off the Sea

1949
Oil on canvas, 47" x 35⅝" (m. 1.19 x .89)
Signed and dated at lower right: Bazaine 49; *On the back:* Bazaine 1949 "Vent de Mer"
Collection Musée National d'Art Moderne, Paris.
Gift of M. Clayeux in memory of Bernard Maeght, 1954

Bibliography:
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne,* Abrams, New York, 1962 (Rep. p. 235)

56. Zeeland

1957
Oil on canvas, 51⅜" x 77⅜" (m. 1.30 x 1.95)
Private Collection

ANDRÉ BEAUDIN

57. The Bicycle

1951
Oil on canvas, 64¼" x 38¾" (m. 1.62 x .97)
Signed and dated at upper left
Private Collection

RENÉ BERTHOLO

58. Exhibits and Other Things

1965
Oil on canvas, 77⅜" x 51⅜" (m. 1.95 x 1.30)
Private Collection

PIERRE BETTENCOURT

59. Occult Presence

1967
Egg shells, sacking, and slate, 12'6⅛" x 5'⅛" (m. 3.80 x 1.53)
Signed and dated
Private Collection

HANS BISCHOFFSHAUSEN

60. Space-Antispace

1965
Vinyl paint on canvas, 36¾" x 29¼" (cm. 92 x 73)
Signed and dated on the back
Collection of the artist

ROGER BISSIÈRE

61. Voyage to the End of the Night

1955
Oil on canvas, 30⅜" x 44⅞" (m. .77 x 1.14)
Signed at the lower right
Private Collection

62. The Garden Tonight

1961
Oil on canvas, 45¾" x 32⅜" (m. 1.16 x .89)
Private Collection

FRANCISCO BORES

63. Summer Evening

1965
Oil on canvas, 57⅝" x 45¾" (m. 1.46 x 1.16)
Signed at the lower right
Private Collection

VICTOR BRAUNER

64. The City

1959
Oil on canvas, 51⅜" x 77⅜" (m. 1.30 x 1.95)
Signed and dated at lower right: Victor Brauner VIII. 1959; *On the back* "Ville" — Victor Brauner — Août 1959
Collection Musée National d'Art Moderne, Paris.
Purchased 1960

POL BURY

65. Flat Iron Building, New York

1966
Cinetisation, 73⅜" x 40¼" (m. 1.85 x 1.02)
Private Collection

PIERRE CHARBONNIER

66. Windows

1960-1963
Oil on canvas, 51⅜" x 76⅛" (m. 1.30 x 1.92)
Signed at lower right; dated on the back
Private Collection

SERGE CHARCHOUNE

67. Chopin — Sylphides Variations IV
1964
Oil on canvas, 32⅜" x 51⅜" (m. .81 x 1.30)
Collection of the artist

MIOGRAZ DJURIC DADO

68. The Bad Student of Vesale
1967
Oil on canvas, 77⅜" x 51⅜" (m. 1.95 x 1.30)
Signed and dated
Private Collection

HORIA DAMIAN

69. The Throne
1966
Wood and plastic, 6'7⅜" x 6'5⅜" (m. 2.02 x 1.95)
Signed and dated on the back
Collection of the artist

JEAN DEGOTTEX

70. Dark Hole
1967
Oil on canvas and wood, 11'6⅛" x 6'7⅜"
(m. 3.50 x 2.02)
Signed and dated on the back
Collection of the artist

HUGO DEMARCO

71. Unstable Column
1967
Wood and aluminum, 78¾" x 8" x 4⅜"
(m. 2.00 x .20 x .11)
Collection of the artist

JEAN DEWASNE

72. Badia
1967
Enamel on Isorel, 12'⅜" x 6'⅛" (m. 3.66 x 1.82)
Signed on the back
Collection of the artist

JEAN DUBUFFET

73. Vinous Landscape
1944
Oil on canvas, 50" x 38" (m. 1.25 x .95)
Signed and dated at upper right
Collection André Malraux, Paris

74. Madame au Jardin
1956
Assemblage, 58¼" x 46½" (m. 1.49 x 1.18)
Signed and dated upper left corner
Private Collection

75. Château l'Hourloupe
1963
Oil on canvas, 7'2¾" x 6'3⅜" (m. 2.20 x 1.90)
Private Collection

MAURICE ESTÈVE

76. The Three Tables
1939
Oil on canvas, 44⅞" x 57⅝" (m. 1.14 x 1.46)
Collection Mrs. Robert Windfohr, Fort Worth, Texas

77. Bélasse
1966
Oil on canvas, 64¼" x 51⅜" (m. 1.62 x 1.30)
Signed and dated at lower right
Collection of the artist

JEAN FAUTRIER

78. Oradour-Sur-Glane
1944
Oil on canvas, 57" x 44¾" (m. 1.45 x 1.14)
Collection D. and J. de Ménil, Houston, Texas

79. The Gentle Woman
1946
Oil on canvas, 38¾" x 57⅝" (m. 97 x 1.46)
Signed and dated at lower right
Collection Michel Couturier

80. The Big Vegetables
1960-1961
Oil on canvas, 38⅜" x 52¼" (m. .97 x 1.32)
Private Collection

ALBERTO GIACOMETTI

81. Seated Man
1949
Oil on canvas, 30" x 13½" (cm. 76 x 33)
Collection Mr. and Mrs. Morton G. Neumann, Chicago, Illinois

82. *Not in Exhibition*

83. Portrait of Mme Maeght
1961
Oil on canvas, 57¼" x 38" (m. 1.45 x .95)
Private Collection

R. E. GILLET

84. Holy Communion
1965
Oil on canvas, 4'11" x 9'10⅛" (m. 1.50 x 3.00)
Signed and dated lower right
Collection M. and Mme Janssen, Brussels

JEAN GORIN

85. Conquest of Space No. 1.
1946
Wood relief, 32⅜" x 36⅜" x 8" (cm. 81 x 91 x 20)
Signed and dated on back at left
Private Collection

SIMON HANTAI

86. 1967 — Meun, No. 4
1967
Oil on canvas, 8' x 6'9⅜" (m. 2.43 x 2.07)
Initialed and dated at lower right
Title on back at upper left
Private Collection

HANS HARTUNG

87. T. 1935 - 1
1935
Oil on canvas, 56⅛" x 73¾" (m. 1.42 x 1.86)
Signed and dated lower left
Collection Roberta González Richard, Paris

88. T. 1938 - 30
1938
Oil on canvas, 39⅜" x 39⅜" (m. 1.00 x 1.00)
Signed and dated lower left
Collection of the artist

89. T. 1966. R. 6
1966
Oil on canvas, 5'11½" x 8'3" (m. 1.80 x 2.50)
Signed and dated lower left
Private Collection

JEAN HÉLION

90. Configuration
1937
Oil on canvas, 59⅝" x 44¼" (m. 1.52 x 1.12)
Collection Department of Cultural Affairs, French Government

91. At the Cyclist's
1939
Oil on canvas, 4'5¼" x 6'1" (m. 1.34 x 1.84)
Collection Department of Cultural Affairs, French Government

PHILIPPE HOSIASSON

92. Painting
1965
Oil and gouache on wood, 57⅝" x 44⅞" (m. 1.46 x 1.14)
Signed and dated lower right and on back
Collection of the artist

HUNDERTWASSER

93. The Green Beard of the Bald Men
1961
Tempera, oil, watercolor, 57⅝" x 44⅞" (m. 1.46 x 1.14)
Signed and dated upper left
Collection Yuko Ikenwada

ASGER JORN

94. An Innocent Face — or Almost
1967
Oil on canvas, 44⅞" x 57⅝" (m. 1.14 x 1.46)
Private Collection

PETER KLASEN

95. What Woman Wants
1966
Oil on canvas, 64¼" x 51⅜" (m. 1.62 x 1.30)
Private Collection

YVES KLEIN

96. The Great Battle
1960
Oil on cloth, 9'5" x 12'2½" (m. 2.86 x 3.71)
Private Collection

97. Fire-Color, No. 27
1961-1962
Burned color on wood, 37¼" x 54" (m. .93 x 1.36)
Private Collection

WIFREDO LAM

98. All Saints' Day
1966
Oil on canvas, 6'10¾" x 8'3" (m. 2.10 x 2.50)
Collection of the artist

ANDRÉ LANSKOY

99. An Instant of Silence
1967
Oil on canvas, 38¾" x 77⅜" (m. .97 x 1.95)
Signed lower right; dated on back
Collection of the artist

CHARLES LAPICQUE

100. The Life of a Tiger
1961
Oil on canvas, 57⅝" x 38¾" (m. 1.46 x .97)
Signed and dated lower left
Private Collection

JULIO LE PARC

101. Continual Mobile
1964
Plexiglass elements suspended from a painted wooden frame, 6'6¾" x 6'6¾" (m. 2.00 x 2.00)
Private Collection

ALBERTO MAGNELLI

102. Peasants with Cart
1914
Oil on canvas, 5'9" x 6'6¾" (m. 1.75 x 2.00)
Signed and dated at lower left
Collection of the artist

103. The Crowded Port
1957
Oil on canvas, 77⅜" x 51⅜" (m. 1.95 x 1.30)
Signed and dated lower right
Collection of the artist

ALFRED MANESSIER

104. Great Sacred Image
1963
Oil on canvas, 7'6¾" x 6'6¾" (m. 2.30 x 2.00)
Signed and dated lower left
Private Collection

ANDRÉ MARFAING

105. July 67/21
1967
Oil on canvas, 77⅜" x 59" (m. 1.95 x 1.50)
Signed and dated lower left
Collection of the artist

GEORGES MATHIEU

106. Evanescence
1945
Oil on canvas, 38¾" x 32⅜" (cm. 97 x 81)
Collection of the artist

107. Homage to the Boisserée Brothers
1967
Oil on canvas, 9'10⅛" x 16'4" (m. 3.00 x 5.00)
Signed and dated at lower left
Collection of the artist

MATTA (Roberto Echaurren)

108. Grimau: Alive On Target
1964-1965
Oil on canvas, 9'10½" x 32'9⅝" (m. 3.00 x 10.00)
Collection Mr. and Mrs. Tom Jones, New York

JEAN MESSAGIER

109. Summer Giant
1967
Oil on canvas, 6'3¾" x 7'3⅛" (m. 1.91 x 2.21)
Signed lower right; dated on back
Private Collection

HENRI MICHAUX

110. India Ink Painting
1960
India ink on paper, 29⅜" x 42½" (m. .75 x 1.08)
Signed at lower right
Private Collection

111. India Ink Painting
1961
India ink on paper, 29⅜" x 42½" (m. .75 x 1.08)
Signed at lower right
Private Collection

112. India Ink Painting
1963
India ink on paper, 29⅜" x 42⅛" (m. .75 x 1.07)
Signed at lower right
Private Collection

RICHARD MORTENSEN

113. Opus Rouen
1956
Oil on canvas, 5'4¼" x 17'⅞" (m. 1.62 x 5.20)
Private Collection

LOUIS NALLARD

114. Object on a Wall
1965
Oil on canvas, 41⅜" x 46⅝" (m. 1.05 x 1.18)
Private Collection

ÉDOUARD PIGNON

115. The Great Wheat Growers
1962
Oil on canvas, 6'1⅜" x 8'6¾" (m. 1.85 x 2.60)
Signed and dated at the lower right: Pignon 62
Collection Musée National d'Art Moderne, Paris.
Purchased, 1963

Bibliography:
Exhibition catalogue: *Pignon*, Musée National d'Art Moderne, Paris, 1966 (Rep. No. 104)

SERGE POLIAKOFF

116. Composition
1958
Oil on canvas, 51⅜" x 64¼" (m. 1.30 x 1.62)
Signed and dated at lower right
Collection of the artist

117. Red and Orange Composition
1960
Oil on canvas, 51⅜" x 64¼" (m. 1.30 x 1.62)
Lent by the French Embassy, Washington, D. C.

BERNARD RANCILLAC

118. The Word No. 1 — General Assemblage
1967
Acrylic paint on canvas and plexiglass, 6'5⅜" x 9'10⅛" (m. 1.95 x 3.00)
Initials on front; name and date on back
Collection of the artist

JEAN PIERRE RAYNAUD

119. Psycho-Object 27 A

1966
Wood and Panolac, 71½" x 36" x 24⅜"
(m. 1.80 x .90 x .61)
Private Collection

MARTIAL RAYSSE

120. Mysteriously Yours

1964
Oil and collage on canvas, left panel: 77⅜" x 57" (m. 1.95 x 1.44); right panel: 77⅜" x 51¼"
(m. 1.95 x 1.295)
Signed on back, upper left
Collection Stedelijk Museum, Amsterdam

PAUL REBEYROLLE

121. Untitled

1965
Oil on canvas with collage, 6'6¾" x 6'6¾"
(m. 2.00 x 2.00)
Private Collection

BERNARD REQUICHOT

122. The Diminution of Continents

1961
Collage, 4'½" x 8'⅜" (m. 1.22 x 2.44)
Title at lower right
Collection D. B. C., Paris

JEAN-PAUL RIOPELLE

123. The Masks

1964
Triptych; oil on canvas, 6'5" x 11'8"
(m. 1.95 x 3.54)
Signed at lower right
Private Collection

ANTONIO SAURA

124. Imaginary Portrait of Goya, No. 1

1966-1967
Oil on canvas, 63" x 77⅜" (m. 1.59 x 1.95)
Signed and dated upper right
Private Collection

GÉRARD SCHNEIDER

125. Opus 95-E

1961
Oil on canvas, 6'6¾" x 9'10⅛" (m. 2.00 x 3.00)
Signed and dated at lower right: Schneider — 4 - 61
Collection Musée National d'Art Moderne, Paris.
Gift of the artist, 1964

JOSEPH SIMA

126. Fall of Icarus

1959
Oil on canvas, 64¼" x 51⅜" (m. 1.62 x 1.30)
Signed at lower right
Private Collection

127. Land-Light

1967
Oil on canvas, 51⅜" x 77⅜" (m. 1.30 x 1.95)
Signed at lower right
Private Collection

GUSTAVE SINGIER

128. Provence Estuary, Sun and Sand

1959
Oil on canvas, 51¼" x 64" (m. 1.30 x 1.62)
Private Collection

JESUS RAFAEL SOTO

129. Suspended Volumes

1967
Wood and Dural, 6'6¾" x 6'6¾" (m. 2.00 x 2.00)
Signed and dated on back
Collection of the artist

PIERRE SOULAGES

130. Composition — June 19, 1963

1963
Oil on canvas, 8'6¾" x 6'6¾" (m. 2.60 x 2.00)
Signed at the lower right and dated on the back
Collection Musée National d'Art Moderne, Paris.
Gift of the artist, 1967

131. Painting — October 26, 1967

1967
Oil on canvas, 6'6¾" x 9'10⅛" (m. 2.00 x 3.00)
Signed and dated on the back
Collection of the artist

NICOLAS DE STAËL

132. Of the Dance

1946
Oil on canvas, 77⅜" x 44⅞" (m. 1.95 x 1.14)
Private Collection

133. The Roofs

1952
Oil on Isorel, 6'6¾" x 4'11" (m. 2.00 x 1.50)
Signed and dated at lower left: Staël 52
On the back: Staël, janvier 1952
Collection Musée National d'Art Moderne, Paris.
Gift of the artist, 1952

Bibliography:
E. Berl: *Cent ans d'histoire de France*, Paris, 1962 (Rep. Pl. 16)
O. Jelly: *An Essay on Eyesight*, London, 1963 (Rep. Pl. 18)
Bernard Dorival: *The School of Paris in The Musée d'Art Moderne*, Abrams, New York, 1962 (Rep. p. 251)

134. Reclining Blue Nude on a Red Background
1955
Oil on canvas, 44⅞" x 64¼" (m. 1.14 x 1.62)
Private Collection

KUMI SUGAI
135. National Route No. 6
1965
Oil on canvas, 7'6¾" x 6'1⅜" (m. 2.30 x 1.85)
Signed at the lower left
Collection of the artist

ARPAD SZENES
136. Vertical Development of the Horizon
1967
Oil on canvas, 59" x 20" (m. 1.50 x .50)
Private Collection

PIERRE TAL COAT
137. The Breach
1959
Oil on canvas, 6'6¾" x 6'6¾" (m. 2.00 x 2.00)
Private Collection

138. Signs on a Red Cliff
1967
Oil on canvas, 51⅜" x 77⅜" (m. 1.30 x 1.95)
Private Collection

HERVÉ TÉLÉMAQUE
139. The Poet Dreams of his Death, No. 2
1966
Oil on perforated Isorel, 4'2" x 9'1"
(m. 1.25 x 2.75)
Private Collection

LUIGI TOMASELLO
140. Chromo-Plastic Atmosphere, N. 180
1967
Vinyl and fluorescent paint on wood,
6'6¾" x 6'6¾" (m. 2.00 x 2.00)
Signed
Collection of the artist

RAOUL UBAC
141. In The Shadow of a Field
1966
Paint on wood, 59" x 59" (m. 1.50 x 1.50)
Private Collection

142. Earth
1967
Paint on wood, 4'5⅝" x 6'10¾"
(m. 1.35 x 2.10)
Private Collection

BRAM VAN VELDE
143. Untitled
1957
Oil on canvas, 5'7" x 8' (m. 1.70 x 2.43)
Collection Michel Guy, Paris

GEER VAN VELDE
144. Composition
1962
Oil on canvas, 64¼" x 64¼" (m. 1.62 x 1.62)
Initials at lower right; date and name on back
Collection of the artist

VICTOR VASARELY
145. EG - 1 - 2
1965-1967
Paint on canvas, 6'6¾" x 6'6¾" (m. 2.00 x 2.00)
Signed lower center and on back
Collection of the artist

146. DOM 4
1967
Paint on canvas, 9'2¾" x 4'7⅜" (m. 2.80 x 1.40)
Signed lower center and on back
Collection of the artist

147. DAK
1967
Metal relief, 6'6¾" x 6'6¾" x 4⅝"
(m. 2.00 x 2.00 x .12)
Signed on front; dated on back
Collection of the artist

MARIE-HÉLÈNE VIEIRA DA SILVA
148. The Disasters of War
1942
Oil on canvas, 32⅜" x 39⅜" (m. .81 x 1.00)
Collection of the artist

149. The Esplanade
1967
Oil on canvas, 38¾" x 77⅜" (m. .97 x 1.95)
Private Collection

WOLS (Otto Alfred Schulze)
150. Untitled
1946-1947
Oil on canvas, 32⅜" x 32⅜" (cm. 81 x 81)
Private Collection

151. Manhattan
1947
Oil on canvas, 57⅝" x 38¾" (m. 1.46 x .97)
Collection D. and J. de Ménil, Houston, Texas

ZAO WOU KI
152. Homage to Edgar Varèse
1964
Oil on canvas, 8'4¼" x 11'3¾" (m. 2.54 x 3.44)
Private Collection

LIST OF ILLUSTRATIONS

	Cat. No.	Page
Agam, Jacob	*45*	108
Aillaud, Gilles		61
Alechinsky, Pierre	*47*	98
Appel, Karel	*48*	96
Arman	*49*	109
Arp, Jean	*1*	47
Asse, Geneviève	*50*	68
Atlan, Jean	*51*	76
Balthus	*54*	62
Bazaine, Jean	*56*	75
Beaudin, André	*57*	65
Bertholo, René	*58*	111
Bettencourt, Pierre	*59*	57
Bischoffshausen, Hans	*60*	90
Bissière, Roger	*62*	74
Bonnard, Pierre	*2, 3, 4*	12, 13
Bores, Francisco	*63*	60
Braque, Georges	*5, 6*	34, 35
Brauner, Victor	*64*	56
Bury, Pol	*65*	84
Chagall, Marc	*7*	26, 27
Charbonnier, Pierre	*66*	69
Charchoune, Serge	*67*	90
Dado, Miograz	*68*	57
Damian, Horia	*69*	84
Degottex, Jean	*70*	93
Delaunay, Robert	*8, 9*	39, 40, 41
Delaunay, Sonia	*10*	42
Demarco, Hugo	*71*	104
Derain, André	*11*	19
Dewasne, Jean	*72*	72
Dubuffet, Jean	*73, 75*	100, 101
Dufy, Raoul	*12*	15
Ernst, Max	*13, 14*	48, 49
Estève, Maurice	*78*	64
Fautrier, Jean	*80*	99
Fresnaye, Roger de la	*20*	31
Giacometti, Alberto	*83*	61
Gillet, R. E.	*84*	71
Gorin, Jean	*85*	106
Gris, Juan	*15*	30
Hantai, Simon	*86*	79
Hartung, Hans	*87*	89
Hélion, Jean	*91*	63
Herbin, Auguste	*16, 17*	46
Hosiasson, Philippe	*92*	85
Hundertwasser	*93*	102
Jorn, Asger	*94*	97
Kandinsky, Vassily	*18*	44
Klasen, Peter	*95*	110
Klein, Yves	*96*	103
Kupka, Frank	*19*	38
Lam, Wifredo	*98*	58
Lanskoy, André	*99*	85
Lapicque, Charles	*100*	60
Léger, Fernand	*21, 22*	32, 33
Le Parc, Julio	*101*	109
Magnelli, Alberto	*102*	65
Manessier, Alfred	*104*	77
Marfaing, André	*105*	97
Marquet, Albert	*23*	21
Masson, André	*24*	53
Mathieu, Georges	*107*	94
Matisse, Henri	*26, 27*	16, 17
Matta (Roberto Echaurren)	*108*	59
Messagier, Jean	*109*	79
Michaux, Henri	*112*	95
Miró, Joan	*28, 29*	50, 51
Modigliani, Amedeo	*30*	25
Mortensen, Richard	*113*	72
Nallard, Louis	*114*	71
Picabia, Francis	*31*	45
Picasso, Pablo	*33, 34*	36, 37
Pignon, Édouard	*115*	87
Poliakoff, Serge	*117*	81
Rancillac, Bernard	*118*	111
Raynaud, Jean Pierre	*119*	112
Raysse, Martial	*120*	110
Rebeyrolle, Paul	*121*	70
Requichot, Bernard	*122*	102
Riopelle, Jean Paul	*123*	82, 83
Rouault, Georges	*35, 36*	22, 23
Saura, Antonio	*124*	70
Schneider, Gérard	*125*	88
Segonzac, André Dunoyer de	*37*	28
Sima, Joseph	*127*	58
Singier, Gustave	*128*	91
Soto, Jesus Rafael	*129*	107
Soulages, Pierre	*130*	78
Soutine, Chaïm	*38*	24
Staël, Nicholas de	*133*	67
Sugai, Kumi	*135*	73
Szenes, Arpad	*136*	68
Tal Coat, Pierre	*137*	80
Tanguy, Yves	*39*	52
Télémaque, Hervé	*139*	112
Tomasello, Luigi	*140*	106
Ubac, Raoul	*141*	80
Utrillo, Maurice	*40*	29
Van Dongen, Kees	*41*	20
Van Velde, Bram	*143*	86
Van Velde, Geer	*144*	69
Vasarely, Victor	*145*	104, 105
Vieira da Silva, Marie-Hélène	*149*	66
Villon, Jacques	*42*	43
Vlaminck, Maurice de	*43*	18
Vuillard, Édouard	*44*	14
Wols (Otto Alfred Schulze)	*151*	92
Zao Wou Ki	*152*	93

PHOTOGRAPH CREDITS

Paul Bijtevier, Brussels
Cat. No. 84

Photos Cauvin, Paris
Cat. Nos. 66, 78

Centrale Studio, Tonnerre
Cat. No. 59

Robert David, Paris
Cat. Nos. 85, 122

Photo Delagenière, Paris
Cat. No. 63

Jean Dubout, Paris
Cat. Nos. 58, 92, 95, 119, 139

Augustin Dumage, Paris
Cat. Nos. 68, 124

Galerie de France, Paris
Cat. Nos. 87, 104, 128, 152

Studio Galerie Maeght, Paris
Cat. Nos. 29, 56

Claude Gaspari (Copyright Galerie Maeght), Paris
Cat. Nos. 121, 141

Pierre Golendorf, Paris
Cat. No. 50

André Gontard, Paris
Cat. No. 109

Yves Hervochon, Paris
Cat. No. 144

Jacqueline Hyde, Paris
Cat. Nos. 91, 96, 112, 127, 136, 149

Luc Joubert, Paris
Cat. Nos. 62, 94, 114

N. Mandel, Paris
Cat. No. 48

André Morain, Paris
Cat. Nos. 47, 71, 118, 129

Jean-Pierre Niogret, Paris
Cat. No. 99

Eric Pollitzer, New York
Cat. No. 123

Rheinisches Bildarchiv, Cologne
Cat. No. 107

F. Wilbur Seiders, Paris
Cat. No. 65

Service de Documentation Photographique de la Réunion des Musées Nationaux, Versailles
Cat. Nos. 2, 3, 4, 5, 6, 8, 9, 10, 12, 13, 15, 16, 18, 19, 20, 21, 22, 23, 24, 26, 27, 28, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 51, 64, 115, 125, 133

Editions Skira, Geneva
Cat. Nos. 7, 11, 25 (colorplates)

Sorn, Brussels
Cat. No. 49

Steiner and Co., Basel
Cat. No. 75 (colorplate)

Taylor and Dull, New York
Cat. No. 80

Marc Vaux, Paris
Cat. No. 72

Villand and Galanis, Paris
Cat. No. 63

Visage de France, Paris
Cat. Nos. 67, 73

TRUSTEES OF THE INTERNATIONAL EXHIBITIONS FOUNDATION

MRS. ROBERT WOODS BLISS LEIGH B. BLOCK MRS. LAMMOT DU PONT COPELAND
CHARLES C. CUNNINGHAM HARRY GRIER RICHARD E. FULLER DAVID LLOYD KREEGER
WILLIAM M. MILLIKEN MRS. DUNCAN PHILLIPS MRS. JOHN A. POPE
PERRY T. RATHBONE JAMES JOHNSON SWEENEY JOHN S. THACHER

68020393 2
P18

DATE DUE

MAY 29 1992

DEC 29 1993

JAN 04 1995

MAY 02 1994

SEP 06 1995

BOUND BY

P9-APR-204